

# Bonhams



Islamic & Indian Art

New Bond Street, London | 21 May 2024











# Islamic and Indian Art

New Bond Street, London | Tuesday 21 May 2024 at 11am

## BONHAMS

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## SALE NUMBER

29318  
Lots 1 - 211

## ILLUSTRATIONS

Front Cover: Lot 65

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# Islamic and Indian, Middle Eastern and South Asian Art

London

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1

**A LARGE LEAF FROM A DISPERSED QUR'AN WRITTEN IN KUFIC SCRIPT ON VELLUM  
NORTH AFRICA OR ANDALUSIA, 9TH-10TH CENTURY**

Arabic manuscript on vellum, 14 lines to the page written in elegant *kufic* script in brown ink with vowel points in red, pyramids of gold dots marking the verse-endings, *khams* marker a gold cusped roundel with coloured dots  
245 x 330 mm.

£7,000 - 9,000  
€8,200 - 11,000  
US\$8,700 - 11,000

**TEXT**

Qur'an, *sura VII, al-A'raf*, parts of verse 49 to most of verse 56.

A bifolium from this same Qur'an manuscript was sold at Christie's, *Art of the Islamic and Indian Worlds*, 26th April 2012, lot 55; and a single leaf on 27th April 2017, lot 23; and single leaf at Sotheby's, *Arts of the Islamic World and India*, 30th March 2022, lot 3.





2

**A LEAF FROM A DISPERSED QUR'AN WRITTEN ON PINK PAPER**

**ANDALUSIA, LATE 12TH-13TH CENTURY**

Arabic manuscript on pink paper, five lines of text written in large *maghribi* script in black ink with diacritics in gold, *shadda* and *sukun* in cobalt blue, *hamza* marked by yellow dots, gold and polychrome roundel verse markers, *waqf* symbol pricked out in upper left corner 315 x 245 mm.

£10,000 - 15,000

€12,000 - 18,000

US\$12,000 - 19,000

At this date in Andalusia the use of paper was becoming less unusual, certainly more common than in North Africa, where vellum remained more typical. The use of pink paper (which may have been produced at Jativa, near Valencia, site of the earliest recorded paper mill in Spain) marks this manuscript out as especially high quality.

A section comprising 205 folios from this manuscript was sold at the Hotel George V, Paris, 30 October 1975, lot 488, and subsequently appeared at Sotheby's, 14 April 1976, lot 247. Single leaves, or groups of leaves, from the manuscript appear quite regularly at auction: see for instance, a section of thirteen leaves, Christie's, *Art of the Islamic and Indian Worlds*, 26th October 2023, lot 48; Sotheby's, *Arts of the Islamic Worlds and India*, 27th October 2020, lot 402 (seven leaves).



3 †

# **A RARE MAMLUK FIRMAN**

**EGYPT, DATED 23RD SHA'BAN 874/25TH FEBRUARY 1470**

Arabic manuscript on paper, 10 lines (recto) written in *naskhi* script in black ink, further text verso, trimmed  
267 x 213 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$7,500 - 10,000

The text recto consists of a legal document, witnessed on the right-hand side and at the bottom by a mufti called Shaykh Taj al-Din in Cairo (*bi-misr al-mahrusa*). On the reverse is a financial contract between a certain Ya'qub al-Maghribi and a Zayn al-Din Abu Bakr al-Maghribi al-Tarabulsi. It mentions various sums of money and such terms as '*awd*' (compensation) and '*isqat*' (depreciation). It is dated 23rd Sha'ban 874 (25 February 1470).

For another example, also on financial matters, issued by the Treasury of Sultan Qaytbay, and dated 3rd Jumada I 886/30th June 1481, see Christie's, *Art of the Islamic and Indian Worlds*, 26th April 2018, lot 12.





4 •

**AN ILLUMINATED OTTOMAN QUR'AN, ATTRIBUTED TO THE SCRIBE HASAN USKUDARI (D. 1614)**

**TURKEY, CONSTANTINOPLE, LATE 16TH CENTURY/EARLY 17TH CENTURY, BEARING THE DATE AH 1012/AD 1604-05**

Arabic manuscript on paper, 540 leaves, 11 lines to the page written in large *naskhi* script in black ink with diacritics and vowel points in black and red, verse-endings marked with gold roundels with blue and orange dots, inner margins ruled in black and gold, illuminated double-page frontispiece in colours and gold, *sura* headings written in *naskhi* script in red within ruled panels, marginal decorations probably added later, *last leaf with attribution to Hasan Uskudari and dated AH 1012/AD 1604-05 apparently added in a different hand, but probably roughly contemporary with the manuscript*, contemporary Ottoman leather binding with embossed gold medallions, with flap with embossed line of Arabic in *thuluth* script in a gold cartouche, doublures of marbled paper

225 x 160 mm.

£20,000 - 30,000

€23,000 - 35,000

US\$25,000 - 37,000

The last leaf bears the following sentence, apparently added in a different hand, but probably roughly contemporary with the rest of the manuscript:

*katabahu hasan uskudari ghafara dhunubahu amin sanah 1012 h*

'Hasan Uskudari [Üsküdar] wrote it, may [God] forgive his sins, Amen, the year 1012 h [1603-04].

Hasan Üsküdarî (d. AH 1023/AD 1614) was born in Üsküdar, an area of Constantinople, where he lived for his entire life, and where he was the calligraphy teacher at the Ayazma School. He studied with his relative Pir Mehmed Efendi, who was himself a grandson of the great calligrapher Shaykh Hamdullah, as well as with another grandson of Hamdullah, Dervish Mehmed Sa'id.

# **A LARGE ILLUMINATED SAFAVID QUR'AN PERSIA, EARLY 16TH CENTURY**

Arabic manuscript on paper, 239 leaves, 15 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black and red, verse-endings marked by gold roundels with blue dots, inner margins ruled in blue and gold, *sura* headings written in gold and white cursive script amidst foliate scrolls on gold and polychrome illuminated panels, illuminated marginal devices throughout, opening double-page frontispiece illuminated in colours and gold with *sura al-Fatihah* and the opening to *sura al-Baqarah* in white script within central cusped medallions, the final three leaves with prayers written in *naskhi* script in black ink, 15 lines to the page, gold roundels between verses, floral lacquer binding with stamped central medallion and cornerpieces, with flap, leather doublures with remnants of filigree decoration at centre and corners, gilt-stamped borders  
320 x 210 mm.

£80,000 - 120,000

€94,000 - 140,000

US\$100,000 - 150,000

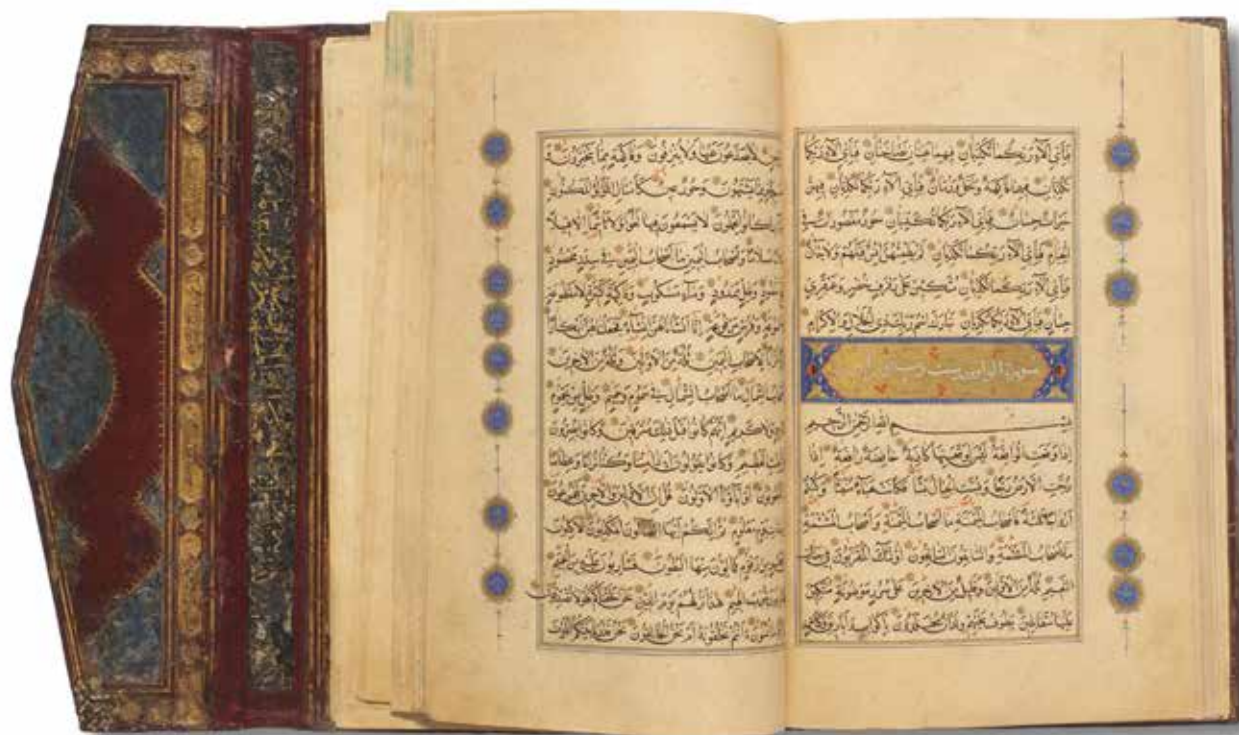
## **Provenance**

Formerly in the collection of Georges de Bouteiller, French Ambassador to Saudi Arabia (1967-75).

Formerly in a French private collection.











6 (detail)

6 R

**AN ILLUSTRATED LEAF, AND A TEXT LEAF, FROM NIZAMI'S *KHERAD-NAMEH*, THE SECOND BOOK OF THE *ISKANDAR-NAMEH*, DEPICTING PLATO SEATED IN THE DESERT, ATTRACTING WILD ANIMALS WITH HIS MUSIC PERSIA, PERHAPS QAZWIN, LATE 16TH CENTURY**

two leaves, framed together, the illustration in gouache and gold with some text above and below, text leaf written in four columns in *nasta'liq* script in black ink within cloudbands, outer margins of both leaves with wild beasts and mythical creatures amidst illuminated floral and vegetal motifs

leaves 308 x 175 mm. each

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

For an illustrated leaf from a manuscript of Nizami's *Kherad-nameh*, the second book of the *Iskandar-nameh*, depicting Iskandar's meeting with the Seven philosophers, Persia, late 15th Century, see Bonhams, *Islamic and Indian Art Online Sale*, 18th-26th May 2022, lot 7.



7 R

**AN ILLUSTRATED LEAF FROM A MANUSCRIPT OF NIZAMI'S *KHAMSA*, DEPICTING BAHRAM GUR WITH THE INDIAN PRINCESS IN THE BLACK PAVILION PERSIA, PROBABLY SHIRAZ, LATE 16TH CENTURY**

gouache and gold on paper, four lines of text written in *nasta'liq* script in black ink in four columns, heading written in *naskhi* script in white on a gold ground within an illuminated panel, coloured margin rules 235 x 180 mm.

GBP3,000 - 4,000

€2,300 - 3,500

US\$2,500 - 3,700

8 R

**A YOUTH READING A BOOK AND HOLDING AN APRICOT  
SAFAVID PERSIA, 17TH CENTURY**

pen and ink drawing on paper with some gold and gouache, laid down on an album page, inner margins ruled in gold, orange and blue, outer border with two couplets of *nasta'liq* text excised from manuscripts  
drawing 158 x 69 mm.; album page 246 x 147 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Private collection, London, 1960s-2018.

The upper text panel consists of a couplet from Hilali Astarabadi's *Shah u Darwish* (The King and the Dervish), while the lower has a couplet from Nizami's *Makhzan al-Asrar*. The short inscription in the left-hand border has not been deciphered. Both couplets are on the power of the word, and are therefore appropriate for a depiction of a youth reading.



8

9 •

**M. B. DICKSON AND S. C. WELCH, THE HOUGHTON  
SHAHNAMEH, IN TWO VOLUMES  
CAMBRIDGE, MA, AND LONDON, 1981**

2 volumes, edition of 750, 21 colour plates and numerous other monochrome plates, pp. 293 and 545 respectively, blue cloth gilt, boxed  
folio, 458 x 317 mm.(2)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Private UK collection: this copy was presented to the vendor by Arthur Houghton Jr. in 1976, after the sale of seven leaves from the original manuscript at Christie's.

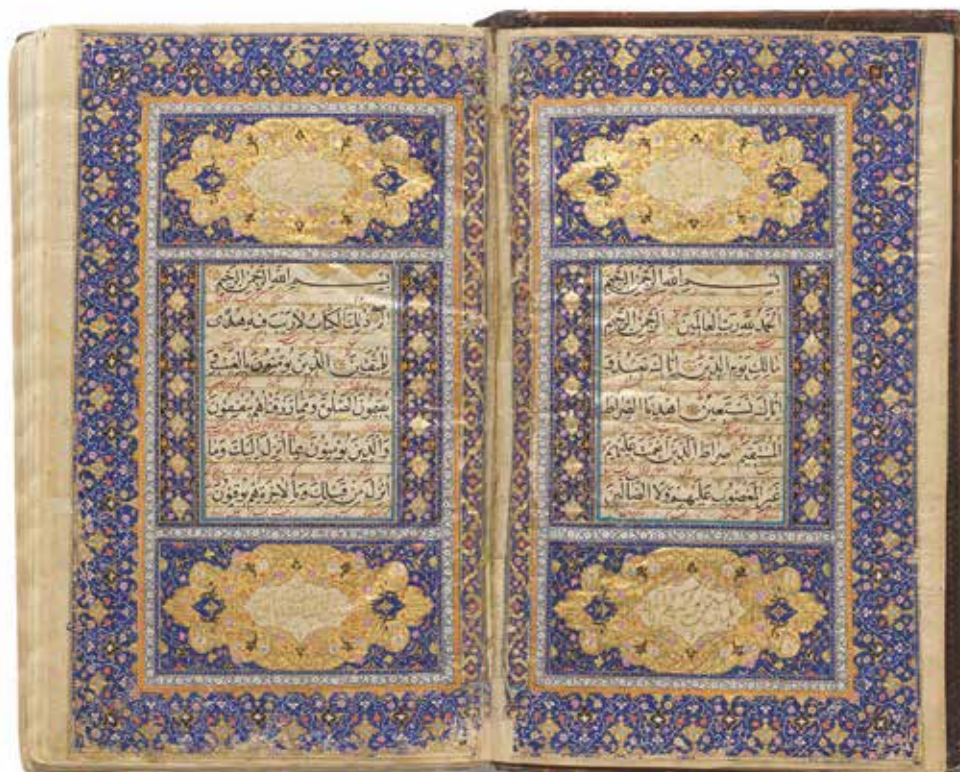
For a good synopsis of the history of the Houghton *Shahnameh*, see Sotheby's, *Persian and Indian Manuscripts and Miniatures: from the collection formed by the British Rail Pension Fund*, 23rd April 1996, lots 11-14; or the separate catalogue, *Three Illustrated Leaves from the Shahnama of Shah Tahmasp*, 13th April 2000. To quote that synopsis: 'After the manuscript reached America in 1959 Stuart Cary Welch embarked on a long and thorough investigation and study of the manuscript, culminating in his great two-volume publication with Martin Bernard Dickson in 1981, *The Houghton Shahnameh*. It can safely be said that nobody has devoted as much time to the manuscript since circa 1540'.

The edition was published for the Fogg Art Museum, Harvard University, and has a foreword by a former and the then current director. Vol. I (pp. 293) has 21 colour plates and 284 other illustrations; vol. II (pp. 545) has 269 monochrome plates.



9





10 • R

**AN ILLUMINATED QUR'AN, COMMISSIONED BY AMIR GUNEH KHAN QAJAR, AND COMPLETED FOR HIS SON NASRULLAH QAJAR, COPIED BY IBN MUHAMMAD SHAFI' AL-TABRIZI QAJAR PERSIA, DATED 20TH SHAWWAL 1239/30TH JUNE 1823, INTERLINEAR TRANSLATION AND MARGINAL COMMENTARIES DATED 13TH SAFAR 1252/30TH MAY 1836**

Arabic and Persian manuscript on paper, 383 leaves, 12 lines to the page written in *naskhi* script in black ink within cloudbands on a gold ground, interlinear Persian translation written in *nasta'liq* script in red ink, interlinear rules in gold, inner margins ruled in blue and gold, gold roundels with blue dots marking verse-endings, illuminated marginal devices, marginal commentary written in *shikasteh* script throughout, *sura* headings written in gold *thuluth* within illuminated panels, fine double-page illuminated frontispiece in colours and gold, preceded by a double-page with illuminated *shamsas*, contemporary floral lacquer binding, lacquer doublures with calligraphic medallions on a floral ground

258 x 170 mm.

£18,000 - 24,000

€21,000 - 28,000

US\$22,000 - 30,000

**Provenance**

Sotheby's, *Arts of the Islamic World*, 22nd April 1999, lot 17, where acquired by the current owner.

This Qur'an was commissioned by Amir Gune Khan Qajar, known as Amir Khan Sardar, an uncle of 'Abbas Mirza Na'ib al-Saltanah, known for his involvement in the wars against Russia. The main text was copied by Muhammad Shafi' al-Tabrizi, son of Muhammad 'Ali on 20th Shawwal 1238/30th June 1823. The interlinear Persian translations and marginal commentaries, in clear *shikasteh*, were commissioned by Nasrullah Khan Qajar (the son of Amir Guneh) and copied by the scribe 'Abdullah (or perhaps 'Aynullah), a resident of Tabriz, on 13th Safar 1252/30th May 1836 (not identified). The lacquered covers were also commissioned by Nasrullah Khan, referred to here as the Chief Commander of the Qajar tribes and the Chief of the Guards (*sar-keshik-bashi*), with no date given.

The scribe, Muhammad Shafi' al-Tabrizi, son of Muhammad 'Ali, is recorded as one of the best *naskhi* scribes of the Qajar period. His recorded works, which include Qur'ans, prayer books and calligraphic pieces, with many in the Royal Library in Tehran, are dated between AH 1217/AD 1802-03 and AH 1262/AD 1845-46. See Mehdi Bayani, *Ahval va Athar-e Khoshnavisan*, vol. 4, Tehran 1358 sh/1979, pp. 163-165. For other recorded work by him, see Hamidreza Ghelichkhani, *Fifty Years with the Legacy of Dr. Mahdi Bayani (1968-2018)*, National Library and Archives of I. R. Iran, 2018, p. 86-87.

Nasrullah Khan Qajar, a son of Amir Guneh, known as Amir Khan Sardar, was one of the officials of the Muhammad Shah period and held the post of the Chief of Guards (*sar-keshik-bashi*). He was sent by Muhammad Shah to quell rebellions in Kashan and Isfahan, given the title *Sahib Ikhtiyar* and appointed Governor of Fars in late AH 1255/AD 1839-40, shortly before his death. See Bamdad, *Dictionary of National Biography of Iran, 1700-1900*, vol. 4, Tehran, 1966, pp. 244-245.

A note on f. 1r by Bayan al-Saltanah states that this Qur'an was purchased in Tehran, and that he gives it to his daughter Fakhri Jahan, dated 12th Jumadi I, 1327/1st June 1909.



11 • R

**A LARGE ILLUMINATED QUR'AN, COPIED BY MUHAMMAD RIDA**

**QAJAR PERSIA, DATED 14TH JUMADA II 1245/11TH DECEMBER 1829**

Arabic manuscript on paper, 291 leaves (as numbered), 14 lines to the page written in black *naskh* script with Persian interlinear translation in *nasta'liq* script in red, inner margins ruled in gold, blue and black, *sura* headings written in *thuluth* script in red ink, catchwords, double-page illuminated frontispiece in colours and gold, floral lacquer binding 405 x 275 mm.

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700





12 • R

**A LARGE LITHOGRAPHED COPY OF FIRDAUSI'S *SHAHNAMA*, COPIED BY THE WELL-KNOWN NASTA'LIQ CALLIGRAPHER MUHAMMAD HUSAIN 'IMAD AL-KUTTAB, WITH 41 FULL-PAGE ILLUSTRATIONS BY MORE THAN ONE ARTIST, INCLUDING MUSAVVIR AL-MULK**

**QAJAR PERSIA, TEHRAN, COMPOSITION OF THE TEXT COMPLETED IN AH 1321/AD 1903-04, THE COPYING ON 26TH SAFAR 1322/12TH MAY 1904**

lithograph on paper, 373 leaves, main text written in six columns in small *nasta'liq*, headings within ruled panels, frontispiece portraits of Muhammad 'Ali Shah Qajar and Muzaffar al-Din Shah Qajar (in that order), 41 full-page monochrome illustrations, two half-page illustrations, prose preface, index at end followed by full-page portrait of Husain Khan Pasha Bahador Jang (the patron), brown leather binding, perhaps contemporary  
430 x 320 mm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

For the full note on this lot, see the online catalogue





13 • R

**JALAL AL-DIN MUHAMMAD ISFAHANI, *TUHFAT AL-WUZARA'*,  
A GIFT TO MINISTERS, COPIED BY FATH 'ALI TONEKABONI  
QAJAR PERSIA, DATED JUMADI II 1276/DECEMBER  
1859-JANUARY 1860**

Persian manuscript on paper, 12 leaves, 8 lines to the page written in one and two columns in *nasta'liq* script in black ink within cloudbands on a gold ground, inner margins ruled in blue and gold, headings bordered by stylised foliate motifs in blue on a gold ground, one illuminated opening headpiece in colours and gold, contemporary stamped dark green morocco binding, marbled doublures  
223 x 134 mm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

*Tuhfat al-Wuzara'* consists of forty chapters, each with four maxims for the guidance of ministers. Other manuscripts of the text have appeared at auction: Christie's, *Islamic Art*, 20th October 1992, lot 276 (copied by Mir 'Ali, Herat, dated AH 936/AD 1529-30); and a Qajar copy, Christie's, *Indian and Islamic Works of Art*, 26th October 2007, lot 349.

Fath 'Ali Tonekaboni is listed as a Qajar calligrapher, with his recorded works dated between AH 1256/AD 1840-41 and AH 1275/AD 1858-59, making this manuscript his last known work. His biography is not given, but from the content of his colophons it seems that he left his homeland for Tehran and complained about the lack of support there. See Mehdi Bayani, *Ahval va Athar-e Khoshnavisan: Nasta'liq-Navisan*, vol. 2, Tehran 1346sh (1967), pp. 564-565.





14 •

**A SMALL ILLUMINATED QUR'AN  
NORTH INDIA, 17TH CENTURY**

Arabic manuscript on thin paper, approximately 550 leaves, 14 lines to the page written in *naskhi* script in black ink with diacritics and vowel points in black, on a gold ground, inner margins ruled in black and gold, double-page illuminated frontispiece in colours and gold, followed by illuminated headpiece on f. 2b, *sura* headings in white *naskhi* within a gold panel, probably original embossed floral leather binding, doublures of gold paper onlay in lattice pattern on an orange ground 99 x 70 mm.

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000





15

**AN ILLUMINATED OTTOMAN *FIRMAN* CONCERNING THE ARREARS TO BE PAID TO A CERTAIN A'ISHA USTA BINT 'ABD ALLAH FOR THE JOB OF PRAYER RECITING (*DU'A-GU'I*), FUNDED BY THE SULTAN GHAWRI *Waqf* IN ALEPPO OTTOMAN EMPIRE, PROBABLY ALEPPO, DATED 4TH DHU'L-QA'DA 1213/9TH APRIL 1799**

Ottoman Turkish manuscript on paper laid down on modern board, 11 lines of *divani kirmasi* script in black ink, the illuminated *tughra* of Sultan Selim III (reg. 1789-1807) at top 660 x 540 mm.

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

**Provenance**

Private UK collection, in the same family since at least the 1950s.

15



16

**A *FIRMAN* AWARDING THE 5TH CLASS OF THE MECIDIYE ORDER TO LIEUTENANT COLONEL WILLIAM SAMUEL NEWTON OF THE COLDSTREAM GUARDS FOR HIS BRAVERY IN BATTLE DURING THE CRIMEAN WAR OTTOMAN TURKEY, DATED TO THE BEGINNING OF THE MONTH OF RABI' II 1274/EARLY 1857**

Ottoman Turkish manuscript on paper, partially lithographed text, four lines of text in *divani* script in black ink, *tughra* of Sultan Abdulmajid (reg. 1839-61) in gold at top 560 x 350 mm.

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Private UK collection: presented to the current owner by his uncle, a military historian, in the late 1980s or early 1990s.

William Newton (1816-1889) was Regimental Lieutenant-Colonel of the Coldstream Guards in 1860 and 1861.

The Order of the Mecidi Nişan, modelled on the French Legion d'Honneur, was instituted in 1852 by Sultan Abdulmajid I in five classes and could be awarded to men and women, both Turkish and foreign, military and civil for meritorious service. The Order was abolished in 1923 with the establishment of the Turkish Republic.

The Fifth Class, the lowest, had an order in silver, and was awarded to a number of foreign participants in the Crimean War, for example, Eugene Chauffeur, a French army officer who was at the Siege of Sevastopol, and Lt. Col. Alfred Tippinge (1817-98) of the Grenadier Guards, who was also at Sevastopol, as well as the battles of Alma, Balaclava and Inkerman (and who was in addition awarded the French Legion d'Honneur).

16



17 •

**AN ILLUMINATED MANUSCRIPT OF AL-JAZULI'S *DALA'IL AL-KHAYRAT*, PRAYERS, IN A CONTEMPORARY DECORATED LEATHER CARRYING CASE  
SUB-SAHARAN AFRICA (FROM THE SUDAN TO NIGERIA),  
CIRCA 1900, COLOPHON DATED SIMPLY 'WEDNESDAY, IN THE  
AFTERNOON'**

Arabic manuscript on paper, perhaps European (approximately 70 leaves with a partial watermark), *misbound and uncollated*, approximately 160 leaves, 9 lines to the page (one leaf with 13 lines) written in a compact regional version of *maghribi* script in dark brown ink with diacritics and vowel points in red, significant words and phrases in red edged with yellow, verse-endings marked with stylised shapes in yellow, numerous circular and cruciform marginal devices in red-brown and yellow, beginnings and ends of sections marked with geometric and patterned designs in green and black, ochre and yellow, two highly stylised diagrams in the same style, apparently representing the holy sites at Mecca and Medina usually found in this text, loose between card boards with a wraparound tie attached to one, in box-like leather carrying case with protective inner flaps, exterior with diamond-shaped and circular applied designs in green and black, with flap secured by a toggle, leather attachment loops at upper corners  
*manuscript 170 x 120 mm.; case 155 x 180 x 60 mm.*

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Private UK collection.

Twice in the course of the text it is referred to as *al-Dalil al-Khayr*, presumably a regional variant of al-Jazuli's title. The colophon (of the first section) just gives the date as 'Wednesday in the afternoon'.

The thickening of the horizontal lines seen in the calligraphy of this text can be seen in an even more exaggerated form in a prayer book of the early 20th Century from Nigeria (see Sam Fogg, *Islamic Manuscripts*, no. 22, 2000, pp. 190-191, no. 68. For a discussion of a two-volume sub-Saharan Qur'an of the 19th Century, in carrying pouches, see pp. 56-57, no. 22).

For two sub-Saharan Qur'ans in the Khalili Collection, ascribed to western Sudan, 19th Century, see M. Bayani, A. Contadini, T. Stanley, *The Decorated Word: Part One*, 1999, pp. 35-39, nos. 6 and 7. The 'outstanding quality and inventiveness' of the illumination of no. 7 is there noted, in the browns, reds and yellows, and the patterning seen in our manuscript.

For very similar decoration on the carrying case of a Sub-Saharan prayer book, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 23rd October 2018, lot 27. There is also similar decoration on the satchel of a manuscript in the library of Trinity College Dublin (TCD MS 11266) described as Yemeni, 18th Century ('The Book of Utilities and Prayers, religious discourse on Arab religious customs & commentary upon them, as expounded by the early teachers of Islamic traditions, in the provinces of Yemen').

18

**A CARVED WOOD PANEL**

**NORTH AFRICA OR Umayyad Spain, 10th/ 11th Century**

of rectangular form, carved in deep relief with a band of trefoils containing and surrounded by pine cones and foliate interlace, with traces of red pigment

*71 x 26.5 cm.*

**£40,000 - 60,000**

**€47,000 - 70,000**

**US\$50,000 - 75,000**

**Provenance**

Formerly in a private French collection, Chartres, since the late 1990s.

This lot is accompanied by Ciram Carbon-14 Test Report 0124-OA-176R which dates the panel with 91.3% probability to between 976 and 1045 AD.

The pinecone, a popular motif in Sassanian art, continued to play a role in early Islamic ornament. A wood panel in the Metropolitan Museum of Art, New York, dated to the 9th/ 10th Century depicts winged pinecones, palmettes and pomegranates (Accession Number: 30.112.5). The design of the present lot is also comparable to a marble basin in the National Archaeological Museum, Madrid, dated 988 AD, whose sides bear trefoils and pinecones with foliate interlace (Inv. No. 50428). The traces of red pigment remaining on the panel indicate that it was originally painted.







19

19

**A GROUP OF TWENTY FATIMID POTTERY FILTERS  
EGYPT, 10TH-11TH CENTURY**

each of circular form, variously pierced and decorated with inscription, geometric and floral designs, some with coloured glazes  
the largest approx. 7.5 cm. diam.(20)

£3,500 - 4,500

€4,100 - 5,300

US\$4,400 - 5,600

The inscriptions are undeciphered.

Filters of this type were originally from the tops of water jugs. For other examples of water filters, see *Tresors Fatimides du Caire*, Institut du Monde Arabe, 28th April-30th August 1998, nos. 128-145.



20

20

**AN UNGLAZED MOULDED POTTERY JUG  
MESOPOTAMIA, 11TH/ 12TH CENTURY**

of globular form on a tall foot with flaring neck and strap handle, moulded and decorated to the body with a band of hexagons containing rosettes and various animals, one with an inscription, below a band of impressed triangle motifs, the shoulder with a band of inscription  
17 cm. high

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

For a very similar jug in the British Museum, London, see Arthur Lane, *Early Islamic Pottery*, London, 1947, Plate 36a. For further information on this type of unglazed pottery, see *op. cit.* p. 27.

The inscriptions are undeciphered.

21 R

**A KASHAN LUSTRE POTTERY VESSEL  
PERSIA, 12TH/13TH CENTURY**

of squat globular form on a short foot with slightly flaring neck and two zoomorphic handles in the form of felines, decorated in a golden-brown lustre with a band of inscription to the neck, the body with panels of vegetal decoration interspersed by bands of inscription, further vegetal decoration to the underside of body, the interior of the neck with a band of inscription, with collection and exhibition labels from the George Eumorfopoulos Collection; the Nicholas Argenti Collection; the Manchester Art Gallery; and the London Exhibition of Persian Art  
approx. 14 cm. tall

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

**Provenance**

Collection of George Eumorfopoulos.  
Collection of Nicholas Argenti, acquired from the Eumorfopoulos sale, 20 April 1944, lot 103 (£23).  
Private UK collection.

**Published**

R.L. Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean, and Persian Pottery and Porcelain*, London, 1925-28.

**Exhibited**

Gemeente-Museum, *Exhibition of Islamic Art*, The Hague, 1927, Cat. No. 172.  
*International Exhibition of Persian Art*, Royal Academy of Arts, London, 1931.  
City of Manchester Art Galleries, 1931, Cat. No. 135.

Inscriptions: around the neck, *al-'izz wa al-daw[lah] wa*, 'Glory and prosperity and'; then the repeat of *al-'izz wa*, 'Glory and'; to the body, including *al-'izz*, 'Glory'; the rest undeciphered.

For an example of a turquoise Kashan spouted vessel of similar form with comparable zoomorphic handles sold at Sotheby's, see *Arts of the Islamic World, including Fine Carpets and Textiles*, 24 October 2007, lot 119. For a further example of a Kashan lustre vessel of similar form with zoomorphic handles sold in these rooms, see Bonhams, *Islamic and Indian Art*, 19 April 2007, lot 80.



21

22 R

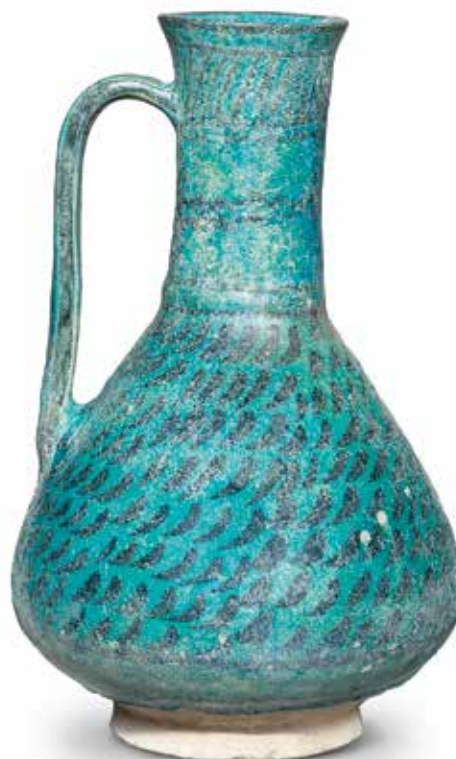
**A RAQQA UNDERGLAZE-PAINTED POTTERY JUG  
SYRIA, 12TH/ 13TH CENTURY**

of piriform on a short foot with long conical neck and everted rim, strap handle to one side, decorated in black under a turquoise glaze, the neck with bands of geometric designs, the body with a repeated pattern of abstract strokes  
25.1 cm. high

£2,500 - 3,500  
€2,900 - 4,100  
US\$3,100 - 4,400

**Provenance**

Private UK collection.



22



23 R

**A MONUMENTAL KHORASAN PIERCED BRONZE  
LAMPSTAND**

**PERSIA, 12TH CENTURY**

in five sections, comprising a domed base on three lion feet rising to a central cylindrical shaft, a compressed globular section above and below, surmounted by a tray, profusely engraved and decorated in openwork with geometric and vegetal interlace, the top and the bottom of the shaft with inscriptions in *kufic*

91 cm. high

£20,000 - 30,000

€23,000 - 35,000

US\$25,000 - 37,000

**Provenance**

Private UK collection formed in the 1950s and 60s.

**Published**

*Arts from the Land of Timur*, Sogdiana Books, 2012, no. 310, p. 151.

Inscriptions: undeciphered.

This outstanding bronze lampstand bears many similar features to a smaller example sold at Christie's, *Art of the Islamic and Indian Worlds*, 8 April 2008, lot 80, and another at Sotheby's, *Arts of the Islamic World*, 24 October 2007, lot 98. This example bears similar lion feet to the other, and both make extensive use of pierced panels; here these are of a finer and more delicate design where each palmette enclosed within the hexagonal strapwork lattice is carved to make it slightly rounded. The matching decoration on the domed base and the three main elements of the shaft demonstrates clearly that all is part of the same original composition. The interweaving open strapwork on the body also bears strong similarities to a Khorasan brazier in the British Museum, London (R. Ward, *Islamic Metalwork*, London, 1993, p. 61, no 44, OA 1956.7-26.6).





24

24 R

**A KHORASAN BRONZE MACE HEAD  
PERSIA, 12TH CENTURY**

of cylindrical form with eight flanges and a splayed end with an applied ring, terminating in a dome finial, the head decorated in engraved foliate vines and triangles containing scroll motifs, the base with lozenges, roundels, and a raised band with a ring of scroll motifs  
13.2 cm. long

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

For a similar Khorasan mace head dated to the 12th century, see Christie's, *Islamic Art and Manuscripts*, 23 April 2002, lot 148.



25

25 R

**AN ILKHANID ENGRAVED BRASS CASKET  
PERSIA, 13TH/ 14TH CENTURY**

of rectangular form on four feet, the hinged lid with sloped sides, foliate hinges and clasp, hinged handle to top, profusely engraved with lobed roundels containing lotuses to each side, the interstices with hares and birds, all on a ground of vegetal interlace, the lid with a roundel containing a seated figure holding a cup, flanked by partial bird-filled roundels and scrolling foliate motifs, the sides of the lid with a band of inscriptions in *kufic* interspersed by rosettes  
14.8 x 11.6 x 12.5 cm.

£4,000 - 6,000  
€4,700 - 7,000  
US\$5,000 - 7,500

Inscriptions: a repeat of the word *al-'izz* (Glory).

For a comparable casket with lobed roundels, birds and hares dated to the second quarter of the 13th Century in the Victoria & Albert Museum see A. S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8-18th Centuries*, London, 1982, pp. 182-4, no. 82.



26

26 R

**A TIMURID UNDERGLAZE-PAINTED POTTERY TILE  
PERSIA, SECOND HALF OF THE 15TH CENTURY**

of hexagonal form, decorated in black under a green glaze with a series of palmettes and split palmettes forming a quatrefoil motif on a ground of scrolling tendrils  
15.9 cm. diam.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Formerly in the collection of Joseph Mott (d. 1952).  
His daughter, Helena Mott (d. 1997, the current owner's great-aunt).

Joseph Mott was the Art Director of Doulton Lambeth in the late 19th/early 20th centuries, and collected widely in the field of ceramics. Items from the collection of his daughter, Helena Mott, inherited from her father, were auctioned by Bonhams, *The Helena Mott Collection of Doulton and Related Items*, 22 October 1997.

A group of comparable tiles is in the British Museum, London (Accession No. G.495.1-14).



27

27

**A TIMURID MOULDED POTTERY TILE  
CENTRAL ASIA, 14TH CENTURY**

of rectangular form, the surface deeply carved with two eight-pointed stars, to each a central turquoise glazed roundel with an unglazed surrounding band of knotwork, turquoise glazed split palmette motifs to the interstice  
33.5 x 21.5 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Private UK collection formed in the 1950s and 60s.

**Published**

*Arts from the Land of Timur*, Sogdiana Books, 2012, no. 347, p. 167.

One of the predominant techniques of the Timurid period is deeply carved terracotta using turquoise as the principal glaze within a strict geometric framework, as seen on the current lot. This technique can be seen in the facade of the mausoleum of Shad-i Mulk Agha in the Shah-i Zinda complex in Samarkand. It appears to have only been used in the 14th Century and predates Timur's conquest of Samarkand in 1370 (Venetia Porter, *Islamic Tiles*, London, 1995, p. 70-72, fig. 67). A fragment of a tile with a similar terracotta and turquoise-glazed eight-pointed star design is in the Victoria and Albert Museum, London (Accession Number 648-1900). The Victoria and Albert example, previously in the Myers Collection, comes 'from the Medreseh of the Shah Zindeh,' the famous necropolis complex in Samarkand, and is dated to the second half of the 14th Century.



28

28

**A TIMURID MOULDED POTTERY MIHRAB TILE FRAGMENT  
CENTRAL ASIA, SECOND HALF OF THE 14TH CENTURY**

comprising the lower part of a large palmette, carved and decorated in cobalt-blue, turquoise and white with scrolling foliate interlace and split palmettes, framed with printed upper section from another similar tile mounted above  
39.5 x 31.5 cm.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Private UK collection formed in the 1950s and 60s.

**Published**

*Arts from the Land of Timur*, Sogdiana Books, 2012, no. 465, p. 222.

Similar *mihrab*-shaped arches can be seen at the Mausoleum of an Anonymous Woman in the Shah-e Zende necropolis complex in Samarkand, illustrated in Jean Soustiel and Yves Porter's book *Tombs of Paradise: The Shah-e Zende in Samarkand and architectural ceramics of Central Asia*, 2003 p. 87. Another example is found in the Sadberk Hanim Museum, Istanbul, as illustrated in Hülya Bilgi's book *Reunited after centuries: Works of art restored to Turkey by the Sadberk Hanim Museum*, 2005, pp. 28-29, cat. no. 4.



28A

28A R

**A MAMLUK SILVER-INLAID BRONZE CANDLESTICK BASE  
EGYPT OR SYRIA, 14TH CENTURY**

of flaring truncated conical form with raised rib above the foot and below the upper edge, with everted rim, engraved and decorated with cartouches containing inscriptions on a ground of vegetal interlace, interspersed by roundels containing further inscriptions, all on a ground of geometric interlace  
13.1 cm. tall

£4,000 - 6,000

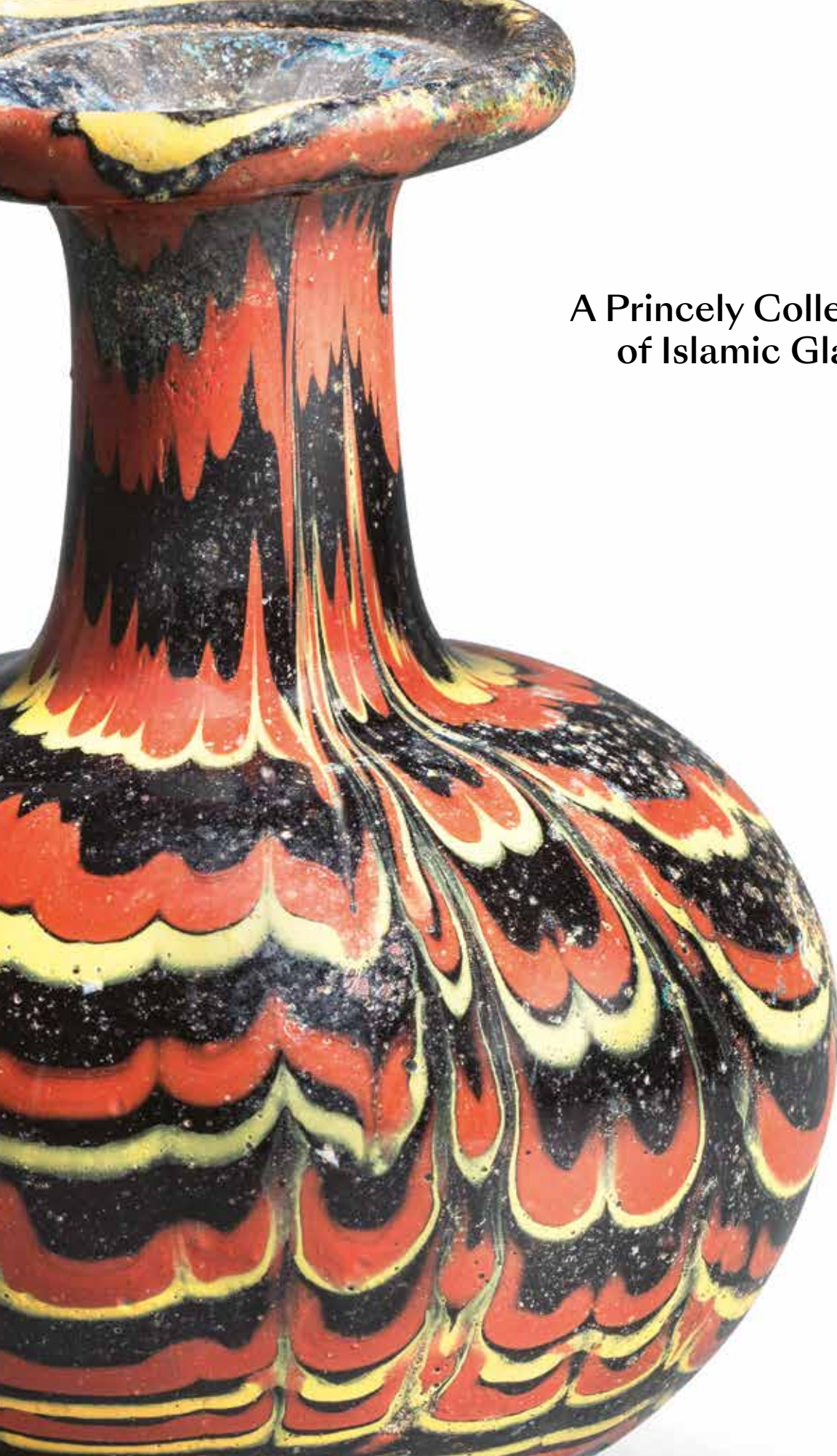
€4,700 - 7,000

US\$5,000 - 7,500

Inscriptions: to the long cartouches around the body, *al-maqarr al-'ali al-mawlawi al-maliki al-ma (?)/ al-'alimi al-'amili al-maliki al-nasiri*, 'The High authority, the Lord, the Possessor ... the Learned, the Diligent, (an official of) al-Malik al-Nasir'; to the roundels, repeat of *al-maqarr al-'ali al-mawlawi al-maliki al-maliki al-nasiri*, 'The High authority, the Lord, the Possessor, (an official of) al-Malik al-Nasir.'

The terms *al-malik al-nasir* could refer to Muhammad ibn Qalaun whose copper coins bear a six-petalled rosette. He reigned three times between AH 693-4 (AD 1293-4), AH 698-708 (AD 1299-1309) and in AH 709 (AD 1310-11).





A Princely Collection  
of Islamic Glass

**PROPERTY FROM A PRINCELY COLLECTION**

29 R

**A ZOOMORPHIC GLASS VESSEL  
PERSIA OR SYRIA, 7TH/ 8TH CENTURY**

of pale green glass in the form of a quadruped surmounted by a double balsarium with a strap handle and applied spiral trailing  
10.1 cm. high

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Property from a Princely Collection, acquired at Bonhams, *Islamic and Indian Art*, 15 April 2010, lot 148.



29

30 R

**A ZOOMORPHIC GLASS VESSEL  
PERSIA OR SYRIA, 7TH/ 8TH CENTURY**

of purple glass and globular form with flaring neck forming the body of a quadruped, possibly a camel, applied raised band to the shoulder and circular discs to body  
8.3 cm. high

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Property from a Princely Collection, acquired at Bonhams, *Islamic and Indian Art*, 15 April 2010, lot 148.

This known category of vessels in the form of small pack animals may have been used to store perfume, balsam, or cosmetics. Stefano Carboni suggests that the tail might have been used as a thumb rest, and the contents poured. For a further discussion, see Stefano Carboni, *Glass from Islamic Lands*, London: Thames & Hudson, in association with The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum, 2001, pp. 24-5.



30





31 \*

**A GROUP OF EARLY ISLAMIC GLASS TILES  
POSSIBLY MESOPOTAMIA, 8TH-10TH CENTURY**

comprising seven square tiles, each of square form, decorated with polychrome millefiori canes fused on a black matrix  
each approx. 10.5 x 10.5 x 2.0 cm.(7)

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Private French collection since the 19th Century.  
Property from a Princely Collection, acquired at Gorny & Mosch,  
*Auktion Kunst der Antike*, 29 June 2011, lot 520.

Ninth-century millefiori mosaic glass has been excavated from Samarra, where it was used for floor tiles and possibly wall dadoes in the royal palace (Stefano Carboni and David Whitehouse, *Glass of the Sultans*, New York: The Metropolitan Museum of Art, 2001, p.18). Some Abbasid chess and game pieces also feature mosaic glass. For an example, see fourteen Abbasid mosaic glass game pieces sold at Christie's, *The Saeed Motamed Collection - Part I*, 22 April 2013 (Lot 39).





32 \* R

**AN ABBASID MARVERED GLASS BOTTLE  
SYRIA OR EGYPT, 8TH/ 9TH CENTURY**

of globular form with cylindrical neck and flattened flaring mouth, the dark purple glass decorated with applied and marvered brownish red and yellow trail in a wavy spiral pattern

8.8 cm. high

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

**Provenance**

Property from a Princely Collection, acquired at Christie's, *Art of the Islamic and Indian World*, 23 October 2007, Lot 80.



33

33  
**A FATIMID GLASS MOLAR FLASK**  
**PROBABLY EGYPT, 9TH-10TH CENTURY**

of pale yellow glass and square form with faceted neck on four pointed feet, the body with cut geometric decoration  
 6.3 cm. high

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

**Provenance**

Property from a Princely Collection, acquired at Sotheby's, *Arts of the Islamic World including Fine Carpets and Textiles*, 7 October 2009, lot 79.

For a comparable example, see Stefano Carboni, *Glass from Islamic Lands*, London: Thames & Hudson, in association with the al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum, 2001, p. 99, Cat. 27b.



34

34 R  
**A FATIMID CUT GLASS BOTTLE**  
**EGYPT OR SYRIA, 9TH/ 10TH CENTURY**

of turquoise glass and square form with flat base and faceted neck  
 6.6 cm. high

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,500 - 3,700

**Provenance**

Property from a Princely Collection, acquired at Sotheby's, *Arts of the Islamic World*, 7 October 2009, lot 80.



35

**A FATIMID MOULD-BLOWN GLASS BEAKER  
EGYPT, 10TH CENTURY**

of amber glass and deep cylindrical form, a raised boss to the centre of the base, decorated with five staggered rows of ten lozenges arranged in diaper design

8.9 cm. max. high

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Property from a Princely Collection, acquired at Bonhams, *Islamic and Indian Art*, 15 April 2010, lot 146.





36 R

**A MAMLUK ENAMELLED GLASS BEAKER  
SYRIA, 13TH CENTURY**

of pale yellow glass and flaring cylindrical form with slightly inverted rim, enamelled in polychrome with bands of vegetal design to the mouth and base, a band of repeating human figures and a flying bird to the body

14.5 cm. high

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Gorny & Mosch, Sale 137, 2004, lot 873.

Gorny & Mosch, *Auktion Kunst der Antike*, 19 June 2009, lot 586.

Property from a Princely Collection.



37 R

**A MAMLUK ENAMELLED GLASS BEAKER  
SYRIA, 13TH CENTURY**

of pale yellow glass and flaring cylindrical form, raised boss to base, decorated in polychrome enamel and gilt with a band of inscription to the shoulder and fish motifs to the body and rim, thin bands to the shoulder and lower body

14.9 cm. high

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Gorny & Mosch, Sale 137, 2004, Lot 872

Property from a Princely Collection, acquired at Gorny & Mosch, *Auktion Kunst der Antike*, 19 June 2009, lot 585.

Inscriptions: *izz li-mawlana al-malik...*, 'Glory to our lord, the king...'

Beakers are one of the most well-known categories within Ayyubid and Mamluk glassmaking. Fish motifs were commonly found on such enamelled glass beakers, possibly as a sign of good fortune on vessels containing liquids, and feature on the earliest datable example from 1180-1208 AD/ 576-605AH (Stefano Carboni, *Glass from Islamic Lands*, London: Thames & Hudson in association with The al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum, 2001, p. 329).



38 \* R

**A MAMLUK GLASS VESSEL  
EGYPT OR SYRIA, 13TH/ 14TH CENTURY**

of squat globular form with a raised rim, the manganese glass  
decorated in applied white trail combed into a regular wave pattern  
ending in a spiral at the base

7.3 cm. high

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Property from a Princely Collection, acquired at Christie's, *Art of the  
Islamic and Indian Worlds*, 31 March 2009, Lot 123.





39 R

**AN OPAQUE TURQUOISE GLASS JUG  
PERSIA OR EGYPT, 11TH/ 12TH CENTURY**

of compressed globular form on short splayed foot with cylindrical neck and strap handle with a slight knob  
8.4 cm. high

£4,000 - 6,000  
€4,700 - 7,000  
US\$5,000 - 7,500

**Provenance**

Property from a Princely Collection, acquired at Christie's, *Art of the Islamic and Indian Worlds*, 17 April 2007, lot 49.

The use of opaque turquoise glass within early Islamic vessels is very rare. One notable example, a bowl with hares, dated to the 9th/ 10th Century is in the treasury of Saint Mark, Venice (see D. Whitehouse, 'Cut and Engraved Glass', in S. Carboni & D. Whitehouse, *Glass of the Sultans*, New York, 2001, pp. 176-178, Cat. 83). For an example of an opaque turquoise glass jug sold at Christie's, see *Art of the Islamic and Indian Worlds*, 8 April 2008, lot 51.



40 \* R

**TWO MINAI POTTERY FRAGMENTS DEPICTING A HORSE  
AND CAMEL**

**PERSIA, 12TH/ 13TH CENTURY**

each of irregular form, decorated overglaze in polychrome on a cream  
ground

*the largest approx. 9 cm. diam. max.(2)*

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Property from a Princely Collection.



## Ceramics from a Private Belgian Collection







41



42

#### PROPERTY FROM A PRIVATE BELGIAN COLLECTION

41 \* R

##### **A NISHAPUR SLIP-PAINTED POTTERY BOWL PERSIA, 10TH CENTURY**

of conical form on a short foot, decorated in manganese on a cream ground with an abstract vegetal motif to the well, the sides with pseudo-*kufic* calligraphy interspersed by panels to the rim containing geometric designs  
21.7 cm. diam.

£600 - 800  
€700 - 940  
US\$750 - 1,000

##### **Provenance**

Francis Barillet collection, Paris.  
Private Belgian collection, acquired at the Palais des Congres, Paris, in February 2000, and thence by descent.  
Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 8.

42 \* R

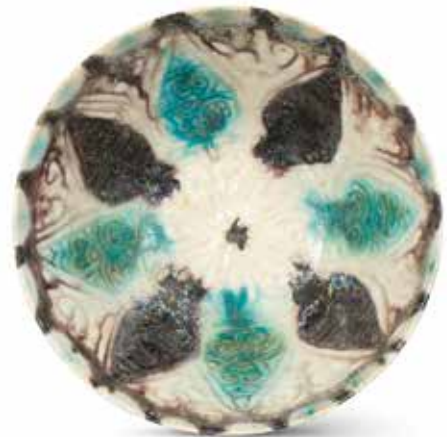
##### **A NISHAPUR SLIP-PAINTED POTTERY BOWL PERSIA, 10TH CENTURY**

of conical form on a short foot, decorated in manganese and green on a cream ground, the interior with a roundel to the well containing a bird on a ground of circular motifs, the roundel encircled by pseudo-inscriptions, the rim with a band of geometric designs  
21.1 cm. diam.

£600 - 800  
€700 - 940  
US\$750 - 1,000

##### **Provenance**

Private Belgian collection, acquired at Mansour Gallery, London, in November 2000, and thence by descent.  
Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 29.



43

43 \*

**THREE BAMBIAN POTTERY VESSELS  
AFGHANISTAN, 13TH CENTURY**

comprising two bowls and a jug, the bowls each of conical form on a short foot, the first moulded with a roundel to the well containing a rosette surrounded by palmettes containing vegetal scrollwork, decorated in manganese and turquoise on a white ground, the base of foot with geometric design; the second with slightly flaring rim, incised with a roundel to the well containing a rosette, surrounded by vegetal scrollwork and geometric designs, decorated in green and manganese on a cream ground; the jug of bulbous form on a conical foot with flaring neck and simple handle with thumb rest, decorated in turquoise and manganese on a white ground  
the jug 14.8 cm. high; the first bowl 16.7 cm. diam.; the second bowl 16.9 cm. diam.(3)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Private Belgian collection, by descent.

Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 35.

44 \*

**A BAMBIAN POTTERY BOWL  
AFGHANISTAN, 13TH CENTURY**

of deep form with straight sides and flattened everted rim on a conical foot, decorated in manganese and turquoise on a white ground, the interior with a dash to the well, the rim with a band of hemispheres containing circle motifs  
16.2 cm. diam. max.

£500 - 700

€590 - 820

US\$620 - 870

**Provenance**

Private Belgian collection, acquired at Mansour Gallery, London, and thence by descent.



44



45 \* R

**AN AMOL POTTERY DISH  
PERSIA, 12TH CENTURY**

of rounded form with everted rim on a short foot, incised and decorated in green and yellow with a central roundel, the sides with a band of scrolling motifs, the border with a series of panels containing hatched cartouches with tapering ends, with fitted box  
33 cm. diam.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

**Provenance**

Private Belgian collection acquired at Mansour Gallery, London, prior to 2009, and thence by descent.





46 \* R

**A LARGE AMOL POTTERY DISH  
PERSIA, 12TH CENTURY**

of rounded form with everted rim on a short foot, incised and decorated in green and yellow with a roundel to well, the sides with a series of panels containing vegetal motifs, the rim with a hatched band  
38.5 cm. diam. max.

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

**Provenance**

Private Belgian collection acquired at Mansour Gallery, London, in 2000, and thence by descent.

Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 36.



47

47 \* R

**A KASHAN UNDERGLAZE-PAINTED POTTERY JUG  
PERSIA, 12TH CENTURY**

of squat bulbous form on a short foot, the body rising to a slightly flaring cylindrical neck, with round handle and flat thumb knop, decorated in cobalt blue and black on a white ground with bands of inscription, the rim with foliate scrollwork and palmettes, with fitted box  
12.2 cm. high

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Private Belgian collection acquired at Mansour Gallery, London on the 1st of September 2000, and thence by descent.

Inscriptions: around the neck, repeated in the band around the body, Arabic verses. In a band around the body, undeciphered Kufic inscription.

For the same verses as found on the present lot, see the rim on a Kashan cup published in Oya Pancaroglu, *Perpetual Glory: Medieval Islamic Ceramics from The Harvey B. Plotnick Collection*, New Haven, 2007, p. 104, no. 61. For a jug of comparable form sold at Christie's, see *Art of the Islamic and Indian Worlds*, 26 April 2012, lot 101. A further example is in the Khalili Collection (see Ernst J. Grube, *Cobalt and Lustre*, The Nasser D. Khalili Collection of Islamic Art, Oxford, 1994, p. 175, no. 169).



48

48 \* R

**A KASHAN SILHOUETTE WARE POTTERY JUG  
PERSIA, 12TH/ 13TH CENTURY**

of globular form on a short foot, with cylindrical neck and rounded handle, the decoration carved through a black slip under a transparent glaze, the upper body with foliate scrollwork, below a band of panels radiating from the base, the neck with vertical lines  
13.8 cm. high

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

The Idemitsu Museum of Arts, Tokyo.

Poulin Le Fur, 19 September 2000, lot 163.

Private Belgian collection, acquired at Mansour Gallery, London, in 2001, and thence by descent.

Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 60.

For a comparable calligraphic jug sold in these rooms, see Bonhams, *Islamic and Indian Art*, 5 April 2011, lot 117.



49 \* R

**A KASHAN SILHOUETTE WARE POTTERY JUG  
PERSIA, 12TH CENTURY**

of globular form on a slightly flaring foot, with conical neck and rounded handle, the decoration carved through a black slip under a turquoise glaze with a band of inscriptions to the shoulder, with fitted box

15.1 cm. high

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

**Provenance**

Private Belgian collection acquired at Mansour Gallery, London, on the 26th of March 2002, and thence by descent.

Inscriptions: possibly *Barakah wa yumn wa ...*, 'Blessing and good-fortune and ...'.

A similar jar is in the David Collection, Copenhagen (inv. no. 3/1975) noted, like the present example, for its technical execution and for the splendid play of colours. For a comparable black and white jug, see Jean Soustiel, *La Ceramique Islamique Le Guide du Connaisseur*, Switzerland, 1985, p. 87.





50

50 \* R

**A TIMURID SILHOUETTE WARE POTTERY JUG  
PERSIA OR CENTRAL ASIA, 15TH CENTURY**

of globular form on a short foot with slightly waisted cylindrical neck and strap handle, decorated in black with sgraffiato on a turquoise ground with circle and foliate motifs interspersed by scrolling tendrils  
17.4 cm. high

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Private Belgian collection acquired at Christie's, *Islamic Art and Manuscripts*, 15 October 2002, lot 112, and thence by descent. Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 71.



51

51 \* R

**A KASHAN LUSTRE POTTERY BOWL  
PERSIA, 13TH CENTURY**

of deep rounded form on a tall flaring foot, decorated in a golden-brown lustre, cobalt blue and turquoise on a cream ground, the interior with a bird in flight on a ground of vegetal motifs, encircled by a band of concentric circular motifs, the rim with vegetal scrollwork, the exterior with vegetal motifs, the rim with a band of inscription, with old exhibition label to underside reading 'Persian Exhibition New York, 1940, KF9, 379'  
15.1 cm. diam.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Fahim Kouchakji (1886-1976).  
Private Belgian Collection acquired at Mansour Gallery, London, and thence by descent.

**Published**

Phyllis Ackerman, *Guide to the Exhibition of Persian Art*, The Iranian Institute, New York, 1940, p. 379.

**Exhibited**

*The Exhibition of Persian Art*, New York, 1940, Gallery XII, case 30, EE.

Inscriptions: *al-'izz al-da'im al-iqbal al-za'id a[l-nasr] al-ghalib al-ra'y al-thaqib ...*, 'Perpetual glory, increasing prosperity, triumphant [victory], prudent advice ...'

Fahim Joseph Kouchakji was an art dealer, collector and archaeologist. He was well known for the discovery of the Antioch Chalice which now resides in the collection of the Cloisters, New York.

For an example of a Kashan lustre bowl featuring birds sold at Christie's, see *Art of the Islamic and Indian Worlds including Oriental Rugs and Carpets*, 27 October 2022, lot 33.



52 \* R

**A KASHAN UNDERGLAZE-PAINTED POTTERY BOWL  
PERSIA, 13TH CENTURY**

of rounded form on a short foot, decorated in cobalt-blue, turquoise, black and manganese on a white ground, the interior with a central roundel to the well containing geometric interlace, the hexagonal interstices with rosettes, the roundel surrounded by palmettes and crossing lines of inscription, the rim with a band of square panels containing palmettes, the exterior with paired lines and a band of geometric designs to the rim  
21.4 cm. diam.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Francis Barillet collection, Paris.  
Private Belgian collection, acquired at the Palais des Congres, Paris, in February 2000 (lot 204), and thence by descent.  
Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 68.

Inscriptions: including two Persian quatrains, one attributed to Jalal al-Din Muhammad Rumi (see *kulliyat-e shams*, edited by B. Foruzanfar, vol. 4, Teheran, 1342 sh. p. 239, quatrain no. 1422), found on a number of 13th century pieces including one in the Matossian Collection dated AH 613/ AD 1216-17 (see M. Bahrami, *Gurgan Faïences*, Cairo 1949, p. 120, pl. LXXI-II); and two common benedictory couplets, one from Firdawsi's *Shahnameh*; another by Daqiqi.



53 \* R

**A FINE KASHAN UNDERGLAZE-PAINTED POTTERY BOWL  
PERSIA, 13TH CENTURY**

of conical form on a tall foot, decorated in black and cobalt blue under a turquoise glaze with radiating bands of inscription interspersed by flowerheads and foliate designs, the exterior with waterweed motifs, with fitted box

21.2 cm. diam. max.

£10,000 - 15,000

€12,000 - 18,000

US\$12,000 - 19,000

**Provenance**

Hagop Kervorkian (1872-1962).

Nasli M. Heeramanek, donated by Joan Palevsky.

Christie's, *Islamic Art and Manuscripts*, 15 October 2002, lot 69.

Private Belgian Collection acquired at Mansour Gallery, London, on the 11th of December 2002, and thence by descent.

**Published**

Phyllis Ackerman, *Guide to the Exhibition of Persian Art*, The Iranian Institute, New York, 1940, p. 225.

**Exhibited**

*The Exhibition of Persian Art*, New York, 1940, Gallery VIII, case 17, H.

Inscriptions: a Persian quatrain, found on many 13th century wares including a lustre bowl in the al-Sabah Collection dated Shawwal 610 (January-February 1218 AD) (see Oliver Watson, *Ceramics from Islamic Lands*, 2004, cat. o.15, pp. 356-7); and a benedictory couplet.

Hagop Kevorkian was an archaeologist, collector and art connoisseur of Armenian descent. Having studied at the Robert College in Istanbul, he moved to Great Britain and established a business in Bishopsgate, London, before eventually settling in New York in 1920. Kevorkian organised several ceramics exhibitions in London and New York and was pivotal in developing American interest in 'oriental' art and artefacts, acting as a key intermediary between Middle Eastern governments, clients and museums. Pieces from his collection are preserved in museums such as the Metropolitan Museum of Art, the Freer Gallery and the Cleveland Museum of Art. Kevorkian also donated objects to the University of Pennsylvania Museum of Archaeology and Anthropology and set up the Kevorkian Fund, enabling the facilitation of excavations and establishing research programmes.





54 \* R

**TWO KASHAN LUSTRE MOULDED CALLIGRAPHIC POTTERY  
TILES**

**PERSIA, 13TH CENTURY**

each of rectangular form, decorated in cobalt blue, turquoise and a golden brown lustre on a cream ground with inscriptions in *thuluth* on a ground of scrolling foliate tendrils, framed together  
*the tiles 56.4 x 21.4 cm.*

**£30,000 - 50,000**

**€35,000 - 59,000**

**US\$37,000 - 62,000**

**Provenance**

Christie's, *Islamic Art and Manuscripts*, 10 October 2000, lot 232.

Private Belgian collection acquired at Mansour Gallery, London, on the 16th of October 2000, and thence by descent.

Inscriptions: Qur'an, Chapter XLI (*Fusilat*), parts of verses 30 and 31.







55 \* R

**A LARGE SULTANABAD POTTERY DISH  
PERSIA, 14TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in cobalt blue, turquoise and black on a cream ground with a central roundel containing a hexagonal medallion filled with foliate motifs, the sides with a series of palmettes containing floral motifs, the exterior with a repeat of panels containing floral vines, with fitted box  
34.2 cm. diam.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Private Belgian collection acquired at Mansour Gallery, London, on the 14th of February 2001, and thence by descent.

Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 80.



56 \* R

**A LARGE SULTANABAD POTTERY DISH  
PERSIA, 14TH CENTURY**

of shallow rounded form with everted rim on a short foot, decorated in cobalt blue, turquoise and black on a cream ground with a central cusped medallion containing a bird on a ground of foliate motifs, the sides with three panels containing cusped medallions on a ground of vegetal interlace, the rim with a band of flowerheads, the exterior with a band of vegetal interlace, with fitted box  
33 cm. diam.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

**Provenance**

Private Belgian collection, acquired at Mansour Gallery, London, on the 14th of July 2000, and thence by descent.

Christie's, *Arts of the Islamic and Indian Worlds Including Works from the Simon Digby Collection*, 7 April 2011, lot 79.





57 \*

**AN IZNIK POTTERY TILE  
TURKEY, CIRCA 1575**

of square form, decorated in raised-red, cobalt blue, turquoise and green with black outline on a white ground with two scrolling tendrils terminating in roses and overlaid with partial floral medallions, the interstices with cloudbands  
25.4 x 25.6 cm.

£8,000 - 12,000

€9,400 - 14,000

US\$10,000 - 15,000

**Provenance**

Hôtel Drouot, Paris, November 2010, lot 251.

Private Belgian collection acquired at Mansour Gallery, London on the 7th of April 2001, and thence by descent.

Similar treatment of roses can be seen on Iznik tiles in the Cinili Kiosk Museum at the Topkapi Saray, Istanbul (Gonul Oney and Banri Namikawa, *Turkish Ceramic Tile Art*, 1975, nos. 69, 70 and 74).





58 \*

**AN IZNIK POTTERY TILE  
TURKEY, CIRCA 1575**

of square form, the white ground decorated in raised-red, cobalt blue, turquoise, green and black with two central tulips surrounded by scrolling tendrils overlaid with saz leaves, the edges and two corners with partial flowerheads  
25 x 25.2 cm.

£8,000 - 12,000

€9,400 - 14,000

US\$10,000 - 15,000

**Provenance**

Joseph V. McMullan (1896-1973).

Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, 19 October 1993, lot 370.

Private Belgian collection, acquired at Mansour Gallery, London, in March 1994 and thence by descent.

Joseph McMullen was a well known authority on Islamic carpets who left his collection to the Metropolitan Museum of Art in New York on his death in 1973. The collection has been the subject of numerous publications and has been exhibited at the Hayward Gallery in London, as well as in New York.

59 \*

**AN IZNIK POTTERY TILE  
TURKEY, CIRCA 1575**

of square form, the white ground decorated in raised-red, cobalt blue, green and black outline with a cusped medallion containing an interlace of split-palmettes and a lotus on a ground of tendrils with saz leaves and cloudbands  
25.4 x 25.3 cm.

**£15,000 - 20,000**

**€18,000 - 23,000**

**US\$19,000 - 25,000**

**Provenance**

Christie's, 7 April 2011, lot 323.

Private Belgian collection, acquired at Mansour Gallery, London on the 14th of April 2011, and thence by descent.

For a similar tile formerly in the Howard Hodgkin collection see Sotheby's, *Howard Hodgkin: Portrait of the Artist*, 24 October 2017, lot 234.





60 \*

**A FINE IZNIK RIMLESS POTTERY DISH  
TURKEY, CIRCA 1575**

of shallow rounded form on a short foot, decorated in cobalt-blue, turquoise, raised red, green and black on a white ground with a central cypress tree flanked by saz leaves interspersed by floral sprays and two roses with looping stems, all encircled by a band of half flowerheads to the rim, the exterior with paired tulips interspersed by flowerheads, with fitted box  
29.8 cm. diam.

£40,000 - 60,000

€47,000 - 70,000

US\$50,000 - 75,000

**Provenance**

Oliver Hoare (1945-2018)

Private Belgian Collection acquired at Mansour Gallery on the 18th of November 2009 and thence by descent.



**Published**

*The Unity of Islamic Art*, Exhibition Catalogue, Riyadh, 1985, no. 130.

**Exhibited**

*The Unity of Islamic Art*, The King Faisal Center for Research and Islamic Studies, Riyadh, 1985.

The cypress tree as a decorative element was first used in blue and white on hexagonal tiles in the mosque of Murad II in Edirne around 1435, probably influenced by porcelain motifs of the Yuan period in China. In a religious architectural context the cypress tree can be used to relate to the first letter of the alphabet, 'alif. On dishes it appears in the third quarter of the 16th Century and forms a distinct part of the decorative theme of the garden. Examples of dishes featuring this motif are in the Calouste Gulbenkian Museum, Lisbon (Inv. Nos. 828, 840 & 843).

For a similar rimless dish with a cypress tree flanked by roses and saz leaves see Christie's, *Art of the Islamic and Indian Worlds*, 21 April 2016, lot 179. For a rimless pottery dish, dated 1560-70, with a similar band of partial flowerheads to the rim see Sotheby's *Arts of the Islamic World*, 26 April 2017, lot 222. For other examples of sold at auction in recent years see Sotheby's, *Arts of the Islamic World and India*, 25 October 2023, lot 71; and Christie's, *Art of the Islamic and Indian Worlds including Oriental Rugs and Carpets*, 26 October 2017, lot 206.

61 - 62

No lots





63 \* R

**A SAFAVID LUSTRE POTTERY VASE  
PERSIA, 17TH CENTURY**

of globular form with stepped shoulder on a short foot, the short neck with flared mouth, decorated in a golden-brown lustre on a cobalt blue glaze with floral and foliate motifs to the body, the shoulder with scalloped panels containing foliate sprays, the neck with bands of geometric designs, the rim with circle motifs  
12.5 cm. high

**£1,500 - 2,000**

**€1,800 - 2,300**

**US\$1,900 - 2,500**

**Provenance**

Bonhams, *Islamic and Indian Art*, 6 April 2006, lot 165.  
Private Belgian collection, acquired at Mansour Gallery, London on the 5th of October 2010, and thence by descent.

A vase of similar form with a metal mount is in the Scuola Grande Arciconfraternita di S. Rocco, Venice (see Giovanni Curatola, *Eredità dell'Islam*, Venezia, 1993, no. 273b, p. 428).





## OTHER PROPERTIES

64 R

### TWO DAMASCUS UNDERGLAZE-PAINTED POTTERY BORDER TILES

#### SYRIA, LATE 16TH CENTURY

each of square form, decorated in cobalt blue, green and black outline on white ground with large palmettes overlaid with arabesques, the lower edge with white and cobalt blue bands

22.8 x 24.5 cm., 23.2 x 24.4 cm.(2)

£12,000 - 15,000

€14,000 - 18,000

US\$15,000 - 19,000

Similar border tiles can be seen in the Selimiyya Madrasa, Damascus, established 1566 (see Arthur Millner, *Damascus Tiles*, Munich, London, New York: Prestel, 2015, p.132, Fig.4.16).





# The *Magnus Princeps* Relief

A rediscovered portrait of Sultan Mehmed II, circa 1450





**AN IMPORTANT AND EARLY BRONZE PORTRAIT MEDALLION OF THE OTTOMAN SULTAN MEHMED II, THE CONQUEROR (REG. 1444-1446 AND 1451-1481)**

**ITALY, CIRCA 1450**

of circular form, cast in relief to one side, the head to left in full profile, the bust three quarters facing, wearing a turban surmounted by a feather, the ornate fur-collared kaftan decorated with roundels filled with foliate motifs, the portrait surrounded by the Latin inscription MAGNVS PRINCEPS ET MAGNVS AMIRAS SULTANVS DNS MEHOMET (Great Prince and Great Amir, Sultan Lord Mehomet), cast hole to top at centre, uniface  
92 mm. diam.; 184 g.

**£1,500,000 - 2,000,000**

**€1,800,000 - 2,300,000**

**US\$1,900,000 - 2,500,000**

**Provenance**

Private Italian collection of Renaissance medals formed in the 19th Century, reputedly the collection of Francesco Gneccchi (1847-1919).

Christie's (Rome), *Monete, Medaglie, Decorazioni e Libri di Numismatica*, Rome, 13-14 December, 2000, lot 696.

Private UK collection, acquired at the above sale.

**Published**

Susan Spinale, 'Reassessing the so-called 'Tricaudet Medal' of Mehmed II', in *The Medal*, British Art Medal Trust, No. 42, 2003, p. 10, fig. 9.

Gülru Necipoğlu, 'Artistic Conversations with Renaissance Italy in Mehmed II's Constantinople', *Muqarnas: An Annual on the Visual Cultures of the Islamic World*, 29, Boston and Leiden, 2012, p. 21.

Christopher Eimer, *An Early Portrait Relief of Sultan Mehmet II in The Medal*, British Art Medal Society, No. 74, 2019, pp. 4-20.

Christopher Eimer, *Mehmet the Conqueror and Constantinople, A Portrait of Youth and Ambition*, Spink, London, 2021, *passim*.

**Exhibited**

The British Art Medal Society, London, 9 February 2016.

The Society of Antiquaries, London, 10 March 2016.

The Royal Numismatic Society, London, 21 February 2017.

The Cryptos Society, The Reform Club, London, 27 March 2017.

The *Magnus Princeps* Relief is a unique rediscovered Renaissance bronze portrait medallion, produced by an Italian artist in around 1450, depicting the Ottoman Sultan Mehmed II, who is better known to the world as Mehmed the Conqueror. Mehmed came to the throne at a time when succession could have been derailed by civil war, or by the appearance of pretenders to the Ottoman throne, and from the onset he sought to legitimise his reign. He decided to take the greatest gamble of all, and set his sights on the conquest of Constantinople, a feat which had been attempted and failed by earlier Ottoman rulers, including his father. In Islamic tradition, a Hadith, or saying of the Prophet Mohamed, predicted that the City would fall to a 'wonderful commander', and Mehmed, at the age of only 21, achieved this seemingly impossible goal. In doing so, he established Ottoman dominance in the Islamic World, which would last until the early 20th Century, and created an empire which bridged Asia and Europe.

It is almost impossible to overstate the importance of this object. It would have been produced as a personal commission for Mehmed, using drawings taken from life by the Italian artist who sculpted it. We know from the Latin inscription around the portrait that it was produced prior to the conquest of Constantinople because of the lack of Imperial title. What is perhaps even more amazing is that the presence of a perfectly centred hole at the top of the medallion, and the blank reverse, imply that it was made to be worn. The implication is therefore that Mehmed had this very medallion made to wear as a personal talisman, at a somewhat uncertain time early in his reign, to provide a visceral sense of his own imperial legitimacy. Nothing could make a clearer statement of his aspirations of conquest than such an object which had stylistic roots in the coinage of ancient Rome. A later medal depicting Mehmed in the National gallery of Art, Washington, produced by Bertoldo di Giovanni in around 1480, depicts him wearing a small circular object, perhaps a portrait medallion, around his neck (Accession no. 1957.14.842).

Mehmed famously commissioned portraits of himself at various points of his life. The best known of them all is the oil painting by Bellini in the National Gallery in London (Accession no. NG 3099). Bellini visited the Ottoman court in 1479 to make sketches of Mehmed from life. Another important representation of the Sultan is the bronze medallion by Costanzo da Ferrara, who also travelled to Istanbul to take drawings from life in around 1475 (National Gallery of Art, Washington, Accession no. 1957.14.695.a). This was previously considered to be one of the earliest representations of the Sultan. What makes the present lot so important is that it comes from a period of Mehmed's life from which almost no direct material evidence survives. Not only is it the earliest known portrait of Mehmed, but it is also the earliest confirmed portrait of any Muslim sitter by a European artist. It was produced prior to the conquest of Constantinople when the sultan, in his late teenage years, was full of aspiration and seeking to validate his reign. We know that Mehmed saw himself as the successor of Constantine the Great, and as such, as a Roman emperor. The significance of the fact that he employed an Italian artist to create such a Roman style depiction of himself at this early stage in his career cannot be overstated. Ultimately the medallion encapsulates his imperial vision, providing a physical affirmation of his ultimate destiny as the last Roman emperor.





# The Last Roman Emperor

The Ottoman sultan Mehmed II (1432-1481) commissioned portraits of himself at various periods of his life. Amongst the more widely known is that on a bronze medal, taken in around 1470, by Costanzo da Ferrara (1450-c.1520) (fig.1) and that in oil, taken in 1480, by Gentile Bellini (1429-1507) (fig. 2). Now joining this group is a bronze portrait medal, commissioned in c.1450, but only rediscovered in 2000, that throws early light on the man universally known as Mehmed the Conqueror.<sup>1</sup>

Occupying land in north-west Anatolia, on the frontiers of the Islamic world, the Ottomans came to notice in the early 1300s, enjoying territorial expansion and political influence. A bitter civil war in the early 1400s was to focus the need for a clear line of succession, as well as a centralized base of power, which the Byzantine capital of Constantinople, founded by Constantine the Great (r. 306-337 AD), was to offer: having already withstood attempts by Mehmed's father, Murad II (r.1421-1451) and great-grandfather Bayezid I (r.1389-1402).

Following a two-year period as sultan from 1444 and a subsequent role as emir or governor of Manisa, in western Anatolia, from 1446, the Ottoman prince was to become sultan in his own right as Mehmed II, following the death of his father in 1451. Aged just nineteen, he was to plan his own attempt on Constantinople.

Emerging from the studios of artists in Italy at much the same time, the portrait medal enabled its many patrons to express their particular aspirations in this figurative form, be it for personal edification, with the making of a single medal, or for public dissemination, with the making of many. The Ottomans saw themselves as the inheritors of Rome's imperial legacy and medallion portraiture, which drew its influence from the coinage of that much admired empire, was to provide the teenaged Mehmed with the opportunity to project himself as the successor to Constantine the Great and his capital of Constantinople.

This rediscovered portrait, in cast bronze relief, reveals the hand of a Western artist, yet to be identified, though one clearly familiar with the genre. A chronology placing it in the late 1440s or early 1450s is confirmed by Mehmed's youthful features and slender profile, as well as titles that refer to the 'Great Prince' (*Magnus Princeps*) and 'Great Emir' (*Magnus Amiras*), as to be found on an Ottoman-Venice treaty document of 1446. His later portraiture reflects the rapid changes that were to occur to his physical appearance, as well as to his titular status.<sup>2</sup>

This early representation stands testimony to Mehmed's desire to express an imperialist agenda at a formative period of his life, during which he was already being regarded as 'a law unto himself both by land and sea'.<sup>3</sup> With plans for an attempt on Constantinople under way, medallion portraiture provided the Ottoman prince with an opportunity of assuming the mantle of Constantine the Great in this figurative, Westernized fashion, encircled by titulature in Latin. That recent innovation in relief portraiture had thus enabled the young Mehmed to define, as Marc David Baer has observed, an 'awareness of his connection to the Roman legacy'.<sup>4</sup>

The portrait that Mehmed was to commission from Costanzo da Ferrara in the late 1460s or early 1470s, which is also known from a single bronze casting, could not be further removed, in both physical presence and geo-political thrust, from the rediscovered medal (fig. 1). Now basking in the success of Constantinople, tentative, youthful ambition has given way to an older, more menacing expression of power, underscored by Mehmed's self-acclamation as the 'Thunderbolt of War' - *Hic Belli Fulmen*. Fully in keeping with such sentiment is a diameter of 123 mm., representing amongst the largest of all Renaissance medals.<sup>5</sup>

The piercing, situated directly above Mehmed's head, coupled with the plain reverse, are indications of how the present lot may have been deployed, as confirmed by a proofing specimen in lead, which was to emerge in 2007.<sup>6</sup> Although this debased metal had no courtly status, the identical positioning of the respective piercings confirmed this to be an artist's trial. In throwing light on the efforts taken to ensure that Mehmed's portrait would hang at a perpendicular, it indicated a possible function as a talisman.

The talisman brought expectations of protection and prophetic blessing, when placed in close contact with the wearer. A sense of such occasion is conveyed by Roger Crowley's biography of the siege of Constantinople, which suggests that Mehmed's preparations for the event were to include the 'donning of a talismanic shirt, richly embroidered with verses from the Qur'an and the names of God'.<sup>7</sup> Speculative though this proposition may appear, it links the singular importance to Mehmed of the occasion itself with the proliferation of such garments, which today line the walls of many museums. It also draws attention to a culture deeply embedded at the Ottoman court.

Medallion relief portraiture had enabled its Renaissance patrons to 'manipulate' a sense of their own imperial triumph, as Margaret Zaho refers to the phenomenon, the full extent of which is evident from George Francis Hill's catalogue of these medals.<sup>8</sup> Helping to crystallize the very idea for such representation in the mind of the young Mehmed may have been a medal of John VIII (1392-1448), Byzantine emperor and arch Ottoman enemy. Made by the Italian master medallist Antonio (Pisano) Pisanello (c.1395-1455) and dating to the early 1440s, specimens in bronze and lead were circulated to bolster the emperor's position, amidst growing Ottoman incursions.<sup>9</sup>

The identity of the artist responsible for this early portrait of Mehmed remains a piece of the jigsaw yet to fall into place, the reverse being



fig.1 Costanzo da Ferrara: Mehmed II, c.1470, cast bronze, 123 mm. (National Gallery of Art, Washington, D.C.; Samuel H. Kress Collection, # 1957.14.695)





fig.2 Gentile Bellini: Mehmed II, c.1480. oil on canvas, 48 x 65 cm.  
(National Gallery, London; # NG 3099)

where such a signature would be customarily placed. But at the very heart of this remarkable episode lies a commission that only the young sultan could have sanctioned and a portrait that only he could have provided. In enabling an artist to embody, in such fashion, that 'awareness of his connection to the Roman legacy', Mehmed had effectively freeze-framed a moment of geo-political significance, with East and West soon to face one another. With consequences that continue to ripple centuries later, it brings an extraordinary dynamic to an object that not only constitutes the earliest fully confirmed representation of the Ottoman sultan, but that of any Muslim subject by a Western artist.

Desirous of being represented by the finest artists of the day, with an eye not only to the present, but to posterity, this interest in the expression of self is unmatched by any of Mehmed's Western contemporaries,

whether in its chronology, diversity or continuity. It was to reach a form of natural conclusion with the arrival at the Ottoman court of the celebrated Venetian artist Gentile Bellini, a year or so before the sultan's death in 1481 (fig. 2). Bayezid II (r.1481-1512) was not to share those same interests as his father and his accession in that year is likely to have witnessed the departure of these portraits from the Ottoman court.

Gentile Bellini was to capture Mehmed's sober reflection, upon a life that had been remarkable, in which Constantinople was to constitute a significant presence. Thirty years earlier and about to embark on that extraordinary journey, another Western artist was to codify, not in oil, but in bronze, the young sultan's prophetic vision as the Last Roman Emperor, now rediscovered after six centuries.

**“It not only constitutes the earliest fully confirmed representation of the Ottoman sultan, but that of any Muslim subject by a Western artist.”**

## NOTES

1. Christie's, Rome (joint auction with Spink, London), 13-14 December 2000, 'Monete, Medaglie, Decorazioni e Libbre di Numismatica', Lot 696: 'Varie fusioni di scarsa qualita di medalgie dal XV al XVII sec., inc. Carlo Borromeo (2), Sultan Maometto, Cero Ferro, Maffeo Barberini, Francesco Zanotti' (12).
2. Gülru Necipoğlu (p. 21) suggests a possible chronology in the mid-1460s and a context of 'gift-bearing embassies', though this does not concur with Mehmed's youthful appearance, titles absent of an 'Imperial' reference, nor the absence of further specimens. Susan Spinali (pp. 12-13) does describe the portrait of Mehmet as being in his 'youth', yet similarly places it in the 1460s. The Ottoman Treaty with Venice is cited in Franz Babinger, 'Mehmed's II. Frühester Staatsvertrag (1446)', *Aufsätze und Abhandlungen*, 3: 35-68.
3. Babinger, p. 58.
4. Marc David Baer, *The Ottomans, Khans, Caesars and Caliphs* (2022), p. 79.
5. Hill, 321; 19; Raby (1987), fig. 5; Raby (in Scher), pp. 87-89; Necipoğlu, fig. 17a; *Bellini and the East*, p. 71; Eimer (2021), p. 5; Pollard 145.
6. Spink (London) auction, 'Renaissance Medals and Plaquettes', 24 January 2008, Lot 132; Eimer (2021), pp. 27-28.
7. Roger Crowley, *Constantinople: The Last Great Siege, 1453* (2013), p. 205.
8. Zaho, Margaret Ann, 'Imago Triumphalis: The Function and Significance of Triumphal Imagery for Italian Rulers', *Renaissance and Baroque: Studies and Texts*, vol. 31, ed. Eckhard Bernstein (Peter Lang, New York, 2004), pp. 2 and 63.
9. Hill, 19; Raby, fig. 2; Scher, 4; Syson and Gordon, fig. 1.35; Eimer (2021), p. 3; *Bellini and the East*, fig. 26.

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# A Muslim Renaissance Prince: Mehmed II, Conqueror of Constantinople

by Marc David Baer

I am looking at a golden young man in a velvet bonnet. The bonnet has a folded-up brim, and the man has stuck a feather on top. The visage of the young, bearded man is stamped on a fifteenth-century Italian bronze medallion. The medallion bears a profile of this Renaissance prince with an aquiline nose. I know he is a prince. The Latin inscription tells me so. The prince asks the Italian artisan to pierce a hole in the top of the medallion. He can wear this picture of himself as a necklace while he strolls around the palace of his father, the king. He can wear it in front of the king, who does not own anything like it. The king who once let him be king, too, only to make him prince again. The young man resents that demotion.

The owner of this one-of-a-kind medallion is a Muslim prince who has the hubris to dare do what no other Muslim royal has done. He hires an Italian craftsman to make his youthful image last forever. The prince depicted in the medallion is no ordinary Muslim. Islam forbids the worship of images. The prince himself appears to want to be the object of, if not worship, then adulation. The prince is Mehmed son of Murad, the Ottoman sultan. While a prince in Edirne, a former Byzantine city that is the European seat of the Ottoman dynasty, Mehmed has grandiose visions of himself. The medallion is most likely struck when he is eighteen, in 1450, one year before he becomes sultan for the second time, one hundred and fifty years after his ancestors established this Eurasian dynasty that would only end in the ashes of the First World War.

Mehmed has a chip on his shoulder. His father, Murad, abdicates abruptly in 1444, to retire to his wine, or spiritual musings, or both. He places a twelve-year-old Mehmed on the throne in his stead. But two years later, because Mehmed is spurned by his generals, who will not fight for the teenager, Murad returns to power, just as suddenly as he previously abdicated. I imagine the hurt that Mehmed must feel, having been presented the world on a silver platter at such a young age, but then having it taken away from him a couple of short years later. The rest of his life is a battle to prove himself to the ghost of his father and his generals.

I believe it is 1450, while waiting for his father to pass away, so he can reclaim the throne, when Mehmed has the medallion struck. A year later when his father quaffs his last cup in this world, Mehmed again receives the oath of loyalty of the military. This time they obey the young man, who now has grown a beard, proof of his maturity, independence, and manliness.

Prince Mehmed becomes Sultan Mehmed II in 1451. He soon proves that he is a military genius. Conquering the Byzantine capital of Constantinople has been the dream of Muslim armies since the time of the Prophet seven hundred years earlier. The Prophet declares that whoever conquers that city is a great commander. Mehmed II is that great commander the Prophet foresees. He becomes known as the Conqueror. In 1453 he besieges the city as many earlier Muslim commanders had done. The difference is that he displays the same audacity, as when he has the medallion made for himself. Mehmed II personally helps build a fortress at the narrowest point of the Bosphorus strait, cutting off the city from the North. He has his army forge the largest cannon the world has ever seen to bring down the land walls in the West. He has his sailors haul their boats overland, uphill, and down again, their sails flowing in the wind, to unexpectedly enter the Golden Horn. Constantinople becomes the possession of the twenty-one-

year-old. This is an achievement that escaped his father, Murad, and great grandfather, Bayezid. Mehmed II stands alone amongst Muslim and Ottoman rulers, like the proud, young man on the medallion.

Mehmed II, the Conqueror, believes that by conquering Constantinople, the Second Rome, he inherits the rights of the Roman emperors. The Empire of Rome belongs to him, he asserts, because he has become the legitimate successor of Emperor Constantine. He styles himself heir to the Byzantines, heirs of the Romans. Through further conquests in the ensuing three decades, including Bosnia and Albania in the West and Konya in the East, the borders of Mehmed II's empire coincide almost entirely with those of the Byzantine Emperor in southeast Europe and southwest Asia. Pope Pious II wants Mehmed II to be baptised to legitimate his being emperor of the Roman empire. How dare he? The Muslim calls himself Caesar, without converting. Just as he conquers the Second Rome, so, too, does he desire to conquer Rome, the seat of the papacy. He launches a naval campaign. Although his army conquers territory on the heel of Italy's boot, and make raids inland, Rome is just out of reach.

Nonetheless, likening himself to a Roman emperor, and continuing his youthful boldness and originality, in 1479 Mehmed II asks Venice to send him a portrait artist to paint his likeness, a sculptor, and a bronze caster. Gentile Bellini completes the famous portrait, like the 1450 medallion, the first image of a living sultan made by a Christian artist in his pay. The oil painting depicts the sultan's aquiline nose in a less flattering, and more realistic light. At least it does not quite touch his upper lip as Richard Knolles' 1603 *Generall Historie of the Turkes* would claim.

More audacious Roman claims are made on the obverse of a medallion cast by Bertoldo di Giovanni for Mehmed II in 1480, the year he sends his army to Otranto, Italy. Although on the face of the medallion Mehmed II sports a Muslim turban, on the other side, Di Giovanni depicts the sultan as a nude victor atop a chariot whose horses are led by Mars, the god of war. Mehmed II's chariot pulls three nude women, symbolising his conquests of Asia, Trebizond, the last holdout of the Byzantines, and Greece. In his left hand, Mehmed II holds the god of Success, a tiny nude boy, aloft. When he passes away from gout the following year, Mehmed II offers a final, unprecedented paean to his being Roman. An effigy of the Muslim ruler is reported to accompany the funeral bier.

After the sultan's death, Mehmed II's pious successor Bayezid II disposes of all the European paintings and artworks. He sells all the human images in the palace. Bellini's portrait is purchased by a Venetian merchant, brought to Venice, and sold to a British Ambassador in the nineteenth century, whose widow donates it to the National Gallery. The portrait now hangs in the Renaissance Rooms at the Victoria & Albert Museum. The bronze medallion has only recently been found and is now being sold at auction.

The conquest of Constantinople, the massive expansion of Ottoman territories, the assault on Italy, all that is in the future when Prince Mehmed's golden likeness on the medallion is forged. The medallion offers us a rare glimpse of a bold young man, at the cusp of his fame and glory, full of daring, breaking convention to hire a Christian artisan to make his image immortal.

**P indicates that this is a Premium Lot. If you wish to bid on this lot, please refer to Auction Information for bidding information.**





66

66  
**AN OTTOMAN CORAL-MOUNTED GILT-SILVER FILIGREE  
 ROSEWATER SPRINKLER (GULABDAM)  
 TURKEY, 18TH CENTURY**

of piriform on a splayed foot, the tapering neck with a raised band, the tulip-shaped stopper surmounted by a coral (*corallium rubrum*) bead, the gilt-silver core overlaid with panels of filigree forming scrolling vines, further surmounted by gilt floral motifs in relief and a raised filigree silver collar

18.8 cm. high

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200



67

67  
**AN OTTOMAN CORAL-SET PARCEL-GILT SILVER INCENSE  
 BURNER  
 TURKEY, 18TH/ 19TH CENTURY**

with waisted body and hinged domed lid on three curved feet, on circular tray with three short feet, the lid opening to reveal a removable copper incense bowl, the dome decorated with pierced floral and foliate motifs and surmounted by a floral finial and coral (*corallium rubrum*) bead, the body and tray decorated in repoussé floral, foliate, and vine motifs, the tray with three applied gilt-silver flowerheads, a suspension loop with a hanging gilt-mounted coral (*corallium rubrum*) bead to the underside of the body, the curving feet of tendril form, pierced with floral and vine motifs, and surmounted by 9 small gilt-silver birds

23 cm. high

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200



68



69

68<sup>Y</sup>

**AN OTTOMAN MOTHER-OF-PEARL AND TORTOISESHELL-  
INLAID CASKET  
TURKEY, 19TH CENTURY**

of rectangular form on four bracketed feet, three drawers to front, the hinged lid with sloped edges, profusely decorated in mother-of-pearl and tortoiseshell inlay with panels of geometric design overlaid with cartouches filled with vegetal interlace, the interior of the lid with mirror and paper flowers behind glass  
41.5 x 52.5 x 31.3 cm.

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,700 - 6,200

**Provenance**

Sotheby's, *Islamic Works of Art, Carpets and Textiles*, 13 April 1988, lot 476.

69<sup>\*</sup>

**A GREEK ISLANDS SILK EMBROIDERED COTTON PANEL  
EPIRUS, PROBABLY IOANNINA, GREECE, 17TH/ 18TH  
CENTURY**

of rectangular form, the lower edge with tassel fringe, embroidered in polychrome silks on a cream cotton ground with tulip blossoms and confronting peacocks flanking jugs containing sprays of carnations surrounded by smaller birds, mounted  
the fragment approx. 27.4 x 164 cm. excluding tassels

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,700 - 6,200

70 R

**A FINE SAFAVID ASTROLABE SIGNED BY MUHAMMED HUSAYN  
AL-YAZDI IBN MUHAMMAD BAQIR AND IBN MUHAMAD AMIR,  
MUHAMMED MAHDI AL-YAZDI  
PERSIA, DATED AH 1057/ AD 1647-48**

the cast brass mater of circular form surmounted by a later foliate throne  
with suspension loop, floral cartouche to reverse with elegant inscription  
on a ground of scrolling tendrils, further inscriptions in *naskhi*, the rete  
with foliate star pointers, five plates engraved on both sides, engraved  
alidade, later gilt copper pin  
*14.6 cm. max.*

**£200,000 - 300,000**

**€230,000 - 350,000**

**US\$250,000 - 370,000**

**Provenance**

Private French collection formed in the late 19th or early 20th Century.

The Collection of Monsieur F., Neuilly-Sur-Seine.

Aguettes, *La Mesure des Mondes, Ancienne Collection F., Seconde Partie:*

*Instruments Scientifiques Extraordinaires*, 20 October 2020, lot 159.

Sotheby's, *Arts of the Islamic World & India including Fine Rugs and*

*Carpets*, 30 March 2022, lot 80.









Inscriptions: *sani'uhu al-faqir ibn muhammad baqir muhammad husayn al-yazdi*, 'Its maker, the needy, son of Muhammad Baqir, Muhammad Husayn al-Yazdi'; *naqashahu al-faqir ibn muhammad amin muhammad mahdi al-yazdi*, 'The needy, son of Muhammad Amin, Muhammad Mahdi al-Yazdi engraved it'; dated 'The Hijra year ghnz (1057)'.

Crafted in the mid-seventeenth century, this elegant astrolabe represents the collaborative work of two of the leading instrument-makers from Safavid Iran: Muhammad Husayn al-Yazdi ibn Muhammad Baqir, (the maker), and Muhammad Mahdi al-Yazdi ibn Muhammad Amir, (the decorator). In seventeenth-century Isfahan, a prolific school of instrument-making thrived, with these two makers amongst the most well-known members. The reverse of the mater bears their names: "made by (*sana'ahu*) ibn Muhammad Baqir, Muhammad Husayn al-Yazdi" and "decorated by (*naqqashahu*) ibn Muhammad Amir, Muhammed Mahdi al-Yazdi." The date inscribed in abjad numerals (Gh-N-Z) corresponds to 1057 *hijri*.

Muhammad Husayn gained recognition more recently as the maker of one of three surviving world-maps engraved on circular brass plates, the most complete of which was sold in these rooms (see *Islamic and Indian Art*, 14 November 2023, lot 44) setting a new auction world record for any Islamic scientific instrument. His father, Muhammad Baqir al-Yazdi, a leading mathematician of Safavid Iran, taught many instrument makers of the period and wrote numerous treatises on astronomy and science (see D.A. King, *World-maps for finding the direction and distance to Mecca, Innovation and Tradition in Islamic Science*, Leiden, 1999, p.131 and pp.255-6). For more information about the decorator see L.A. Mayer, *Islamic Astrolabists and their Works*, Geneva, 1956, pp.70-71.

An astrolabe signed by Muhammad Mahdi al-Yazdi, dated 1060 AH/1650-51 AD, is in the Nasser D. Khalili Collection of Islamic Art, inv. no.SCI161 (F. Maddison and E. Savage-Smith, *Science, Tools & Magic*, London, 1997, pp.250-1, no.144)





71 R

**A SAFAVID BRASS QIBLA INDICATOR AND HORIZONTAL DIAL  
PERSIA, 17TH/ 18TH CENTURY**

of rectangular form on four waisted feet, engraved with hour lines,  
place names, cardinal directions and meridian line  
9.1 x 6.1 x 0.9 cm.

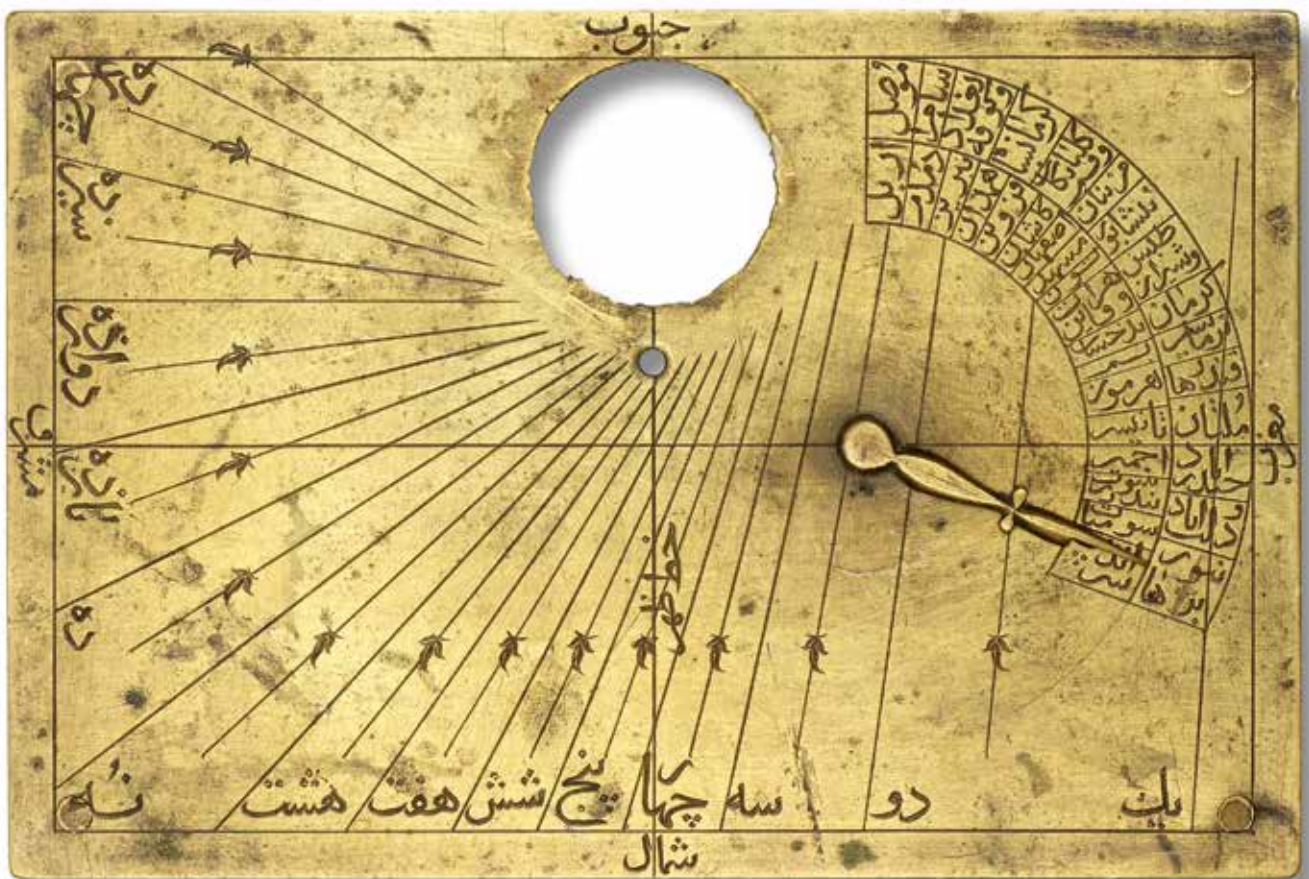
£12,000 - 15,000

€14,000 - 18,000

US\$15,000 - 19,000

Inscriptions: the city names Mosul, Erbil, Samarra, Dumdum, Baghdad, Kufa, Tabriz, Kermanshah, Hamadan, Qazvin, Golpayegan, Qom, Kashan, Mazinan, Isfahan, Nishabur, Mashhad, Tun, Tabas, Shiraz, Herat, Qayen, Kerman, Badakhshan, Narmashir, Bam, Qandahar, Hurmuz, Multan, Thanesar, Hyderabad, Ajmer, the port of Surat, Dawlatabad, Somnath, Burhanpur, Sarandib (the island of Sri Lanka).

The present lot is an instrument which performs two vital functions for prayer, in both indicating the 'equal hours' and the *qibla* direction. For further information and a comparable example in the Khalili Collection, see Francis Maddison and Emilie Savage-Smith, *Science Tools and Magic*, Part One, Oxford, 1997, pp. 272-274, no. 163. For an example sold at Christie's, see *Art of the Islamic and Indian Worlds Including Oriental Rugs and Carpets*, 27 April 2023, lot 33.



**A RARE SAFAVID OIL PAINTING DEPICTING A LADY IN EUROPEAN DRESS STANDING IN AN INTERIOR PERSIA, PROBABLY ISFAHAN, MIDDLE OR SECOND HALF OF THE 17TH CENTURY**

oil on canvas, with arched top  
the painting 178.5 x 158 cm.; with frame 189 x 168 cm.

£50,000 - 70,000  
€59,000 - 82,000  
US\$62,000 - 87,000

**Provenance**

Brought to Paris in 1920s by a foreign envoy.  
Purchased from the envoy by a previous owner in 1974.  
Christie's, *Islamic Art and Manuscripts*, 11th April 2000, lot 105.  
Private European collection, 2000-present.

Isfahan was referred to as 'half the world' (*nisf-i jahan*) by the 16th Century. Shah 'Abbas (reg. 1588-1629) had moved his capital from Qazwin, Safavid political power had grown, there was a flowering of culture in Persia, and Isfahan, in particular, became a nexus of trade and cultural exchange. Along with the Ottoman Sultan and the 'Grand Mughal', Safavid Persia and Shah 'Abbas ('The Sophy' or 'The Great Sophy', an expression probably deriving from a mishearing of 'Safavi'), were touchstones of grandeur and exoticism in Western consciousness at the time.

One thinks of the striking image, spread across a double page in a folio volume, of the Maidan-i Naqsh-i Jahan in Isfahan, in *Voyages de Corneille le Brun par la Moscovie, en Perse, et aux Orientales* (Amsterdam 1718) – where the broken lines of the tents of the bazaar, where all sorts of business was being transacted amongst several nationalities, contrast with the more austere lines of the Safavid architecture surrounding them. As Cornelius de Bruyn's accompanying account put it: 'The greater part of this plaza is full of tents, where all kinds of things are sold [...] One continually sees a prodigious crowd of people and among other things a large number of people of quality who come and go to the court' (see S. R. Canby, *Shah 'Abbas: the Remaking of Iran* (London 2009), pp. 260-261, no. 127, illustrated).

For a fine Safavid painting depicting an African soldier, circa 1680-90, emblematic of the melting pot of Safavid Isfahan in the 17th Century, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 30th March 2021, lot 28.

The clock resting on the table to the right-hand side of the figure is probably an example of a type made in Germany, mainly in the first half of the 17th Century, although similar German examples are also dated to the mid-late 16th Century. An example from 1573 (in the Walters Art Gallery, Baltimore) is illustrated in K. Maurice and O. Mayr (ed.), *Clockwork Universe: German Clocks and Automata, 1550-1650*, 1980, cat. 16), and features the double dials present in our painting, in addition to clawed feet. A further example, sold in these rooms, bears comparable metal strapwork around the bell (see Bonhams, *The Art of Time*, 4 December 2017, lot 18). The panel visible on the side of the clock in the present lot may be a glazed side panel, an element which also features on German clocks of the period (for a mid-17th Century example, see Bonhams, *Fine Watches & Wristwatches Including a Private English Collection*, 11 June 2013, lot 45).

**A LADY IN EUROPEAN DRESS, LATER 17TH CENTURY ISFAHAN  
BY ELEANOR SIMS**

An undated, unsigned full-length painting shows a lady in European dress standing in a rather dark, if windowed, interior; she faces left and holds a full-blown rose in her right hand. The picture is painted in oil-pigments on canvas. Its pointed, ogival shape identifies it as a decorative element most probably intended for a traditional Iranian structure, having arched, pointed interior niches and windows. Its shape was effected by the addition of a roughly triangular piece of cloth stitched onto the pictorial support, at about three-quarters of its height, probably done well before the picture had been begun.

Occurring together, the classically Iranian shape and the lady's European dress and uncovered head, are unusual. For the painting clearly 'belongs' to a particular type of somewhat earlier 17th-century Persian painting: full-length, oil-painted pictures of men and women, virtually always presented as pairs of the types of persons encountered in 17th-century Safavid Isfahan. Usually it is the Persian style of garb and, and occasional other details, that distinguish the subjects of these paintings as Persians, whether Muslims, or Christian Armenians or Georgians.

At present, over 20 such paintings can be documented, in addition to several other similar pictures with pointed tops, although the broad width of the present painting sets it quite apart from these latter three. Despite its traditional Iranian shape and the European garb of its subject, almost every other element of its setting derives from this odd genre of 17th-century Safavid painting, in which the richest and most impressive of European features figure prominently. The simple tapered column at the right supported on a square stone pedestal; the heavy dark-green curtain descending from the point of the ogive; and the rectangular table at the left of the painting, spread with a floor-length lavender-grey cloth on which are arranged several European objects: a footed German table-clock with two faces; a pocket-watch in a gold case with its little gold winding-key on a black cord, lying on the table beside; and several piles of gold coins that seem to have milled edges. All of these appear in a similar position, in one of the more famous Safavid paintings of this sub-genre (also unsigned and undated): a well-dressed beardless youth standing on a terrace behind which – at the left – is a view of a body of water lying in front of a distant landscape. The compositional type is often called 'The Portrait with a Prospect', and the painting in question is one of three presently known from the 'First Prospect Suite'. All are notable for their handsome architectural features – the twisted stone column, the carved stone pedestal, the red-stone balustrade, and the chequered red-and-white stone floor, all of distinctly noble materials and design. (See Eleanor Sims, 'Five Seventeenth-Century Persian Oil Paintings', in *Persian and Mughal Art*, ed. Michael Goedhuis, London: P & D Colnaghi & Co Ltd, 1976, pp. 221–248, fig. 138.) Together with a companion-picture of a Georgian female, the Persian youth is now in the Saadabad Palace Museum in Tehran, while one more picture from this suite, an Armenian Lady, is in the Museum of Islamic Art in Doha (see E. Sims, 'Six Seventeenth-century Oil Paintings from Safavid Persia', in *God is Beautiful and Loves Beauty: The Object in Islamic Art and Culture*, New Haven and London 2013, fig. 295).





On the table beside the Persian youth in Tehran are the same objects as on the table in the present painting. The numerals on the upper, and larger, of the two clock-faces are given in Roman letters and read, from *XII* at the top centre, circling downward to the right, in European fashion. Of faint significance may be the fact that on the smaller clock-face of the Bonhams painting, the numerals read in the opposite direction, downward from left to right: I, II, III, VI. At the left of the present painting, just above the table, is an open window, with a view of a landscape with gentle hills in the foreground, and snow-capped mountains in the distance: a somewhat less grand version of the 'Prospect' in all the pictures comprising the 'First Prospect Suite'.

For approximately half a century, the working assumption on the date and origin of these oddly unsettling oil-paintings of standing figures in elaborate 17th-century Persian garb, was that they had been executed in Safavid Isfahan by Iranian painters (of whatever origin, and however skilled they ever became as artists). Such painters had probably learned their practices, techniques, and notions of studio organization from the relatively few artists among the many European travellers who found their way to the city that was 'half the world', as Safavid Isfahan was often then called. Ambassadors from all over Europe - Britain, France, Holland, Italy, Spain, Poland, and Muscovy - were accompanied by yet more diplomats, along with scholars, scientists

and artists, merchants and traders, members of many different Christian religious orders, and younger sons, all of whom were deeply impressed by what they saw and those they encountered on their travels. Some so greatly that, on returning to their European homes, they brought with them some visual record of these 'people from parts unknown'. These were either small images drawn or painted on the paper folios of sketch-books or albums, some of which later supplied models for painted images of a larger and more ambitious kind: almost life-size pictures of similar figures painted in oil-pigments on a large cloth-support, given rectangular shape by being tacked onto slender wooden bars. The small paper albums were relatively portable, whereas the life-size oil-painted images could be removed from their stretchers, and rolled up, for the return to a European milieu, as was the case with so many of the later Qajar oil-paintings that that made their way to Europe in the 18th and 19th centuries.

But how, then, to explain the present painting - a bare-headed European lady in clearly European clothing - shown in an Iranian shaped canvas, in a setting full of European objects that had already appeared in one or more paintings, perhaps issuing from the same Isfahani studio, or workshop? What kind of image provided the original model of her garb? An oil-painting? Or a print of such a painting? Both were readily available in 17th-century Isfahan. And was she a commission, or perhaps a local painter's attempt at putting an unusual subject within a painting whose elements he was already familiar with?



Her attire, with its off-shoulder lace-trimmed bodice, is in the European style fashionable around 1680 (see Schut 'Portrait of a Lady', FITNYC, fig. 4) - however oddly it has been rendered. Many jewels are pinned to her lace collar, as are strings or loops of pearls; still more strings and loops of pearls adorn the large golden crown that almost appears to slide off her dark head. Examined carefully, the element rising from the central 'cap' of the crown can be seen to be a golden orb surmounted by a cross. Her red garment is trimmed in delicate gold edging below the white lace at the neckline, as are the slashes on the sleeves above the elbow. The puffy sleeves of her white under-chemise, tied with narrow black ribbons at the wrist, are a striking feature of her garb, unusual in a number of features of 17th-century European women's garments. Nonetheless, her gown has much precious trim: beaded bows are fixed at each shoulder by small, square golden jewels, and a large octagonal gold brooch of similar design is pinned at the centre of the lace at the neck. She wears still more jewellery: two necklaces - a string of larger pearls and, below it, another string of still larger gold beads; a pair of long, pendant gold earrings hang in front of the long curls of brown hair falling onto the neck; a gem-set golden bracelet is on each wrist, and a gem-set gold ring is on the little finger of each hand.

Her attire is completed by the large pearl-trimmed golden crown that almost appears to slide off the back of her dark head; its most remarkable feature being the central golden orb surmounted by a golden cross. This is the feature that unmistakably identifies the Crown of Saint Stephen, the Holy Hungarian Crown. It is the 'most important and most ancient symbol of sovereignty' (Pál Cséfalvay, *A Thousand*

*Years of Christianity in Hungary*, 2002, p. 25), in over ten centuries of the Hungarian monarchy's existence. The crown is a work of the 11th and 12th centuries, but well before the later 17th century (by 1440) it had entered the Hapsburg Treasury. Its presence lends some credence to the proposal that the lady represented in this later 17th-century oil-painting from a Persian working studio, was possibly the Hapsburg Empress Eleonore Magdalena of Pfalz-Neuburg (1655-1720), third wife of the Hapsburg Emperor Leopold I (1640-1705). Several anonymous oil-painted portraits of this lady lend weight to the proposition. One is in Berlin (GG5617); while the other, in the Royal Collections in Britain (RCIN 406641), also shows the 'Hungarian Crown of St Stephen' on a table beside her, a portrait also engraved by the German engraver Peter Schenck the Elder (1660-1711).

The rendition of the lady's face in the present painting has little to do with her face in either of the two anonymous oil-painted portraits of the Empress Eleonore Magdalena. Instead, what the present painting also shares with several other pictures of the larger sub-genre, is the sweetly rounded outline of the face, especially the faces of the couple from Basset Down (now also in Doha: see E. Sims, 'Six Seventeenth-century Oil Paintings from Safavid Persia', in *God is Beautiful and Loves Beauty: The Object in Islamic Art and Culture*, New Haven and London 2013, pp. 340-363, figs. 293-294). (© Eleanor Sims)

Bonhams would like to thank Eleanor Sims for her expertise and assistance in the cataloguing of this lot.

73 \* R

**A RARE SAFAVID GOMBROON POTTERY FOOTED BOWL  
PERSIA, 17TH CENTURY**

of deep rounded form with vertical sides and slightly everted rim on a long splayed foot, decorated underglaze in cobalt-blue and black on a white ground with a central radiating medallion to the well, encircled by an arcaded palmette, interspersed by cross motifs, with a further band of cross motifs to the rim, the exterior with bands of arcaded palmettes, the body pierced with 'rice-grain' decoration  
18.6 cm. diam.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

The present lot is a fine example of 'Gombroon' ware, so-called after the European name for the trading post Bandar Abbas in the Persian Gulf. These pieces sought to emulate Chinese porcelain, combining the distinctive 'rice-grain' decoration and transparent glazes in order to imitate those highly prized wares. For a very similar example sold at Sotheby's, see *Arts of the Islamic World*, 9 April 2008, lot 198. For another similar example, see the Victoria and Albert Museum, London (accession number 1401-1876).



73

74 R

**A SAFAVID LACQUER PENBOX (QALAMDAN)  
PERSIA, 17TH CENTURY**

of oblong form with rounded ends and a sliding tray, decorated in polychrome and gilt on a black ground, the top with floral and foliate design and a series of cartouches framed by scrolling cloud motifs, the sides with cartouches containing botanical landscapes and pairs of animals, the base with a series of medallions containing floral and foliate design, the sliding tray covered in leather, the interior with applied ink seal impression and handwritten inscriptions  
26.8 cm. long

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

Inscription: the ink seal impression, possibly 'Muhammad Husayn'.

Early Safavid lacquer design in the sixteenth and seventeenth centuries took inspiration from the lacquer bookbindings of Timurid Herat, the earliest known papier-mache objects to be decorated in lacquer. Extant examples of late fifteenth and sixteenth century Herat lacquer bookbindings are known to have gold decoration on black ground, stylized Chinese cloud patterns, and polychrome designs outlined in gold. The present lot features these characteristics, and the medallions decorating the base also reference typical lacquered bookbinding designs from Herat. For a discussion on early lacquered papier-mache and examples of Timurid black and gold lacquer, see Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands Part 1*, London: The Nour Foundation, 1996, pp.10-37.

For an example of a sixteenth or seventeenth-century Safavid lacquer penbox with a hinged lid and gilt animal motifs, see Nasser D. Khalili, B.W. Robinson and Tim Stanley, *Lacquer of the Islamic Lands Part 1*, London, 1996, p.36, cat.15).



74









#### PROPERTY FROM THE COLLECTION OF ZILL AL-SULTAN

75 R

#### FOUR QAJAR LACQUER PENBOXES (QALAMDANS) PERSIA, 19TH CENTURY

each with rounded ends and sliding tray, variously decorated in polychrome and gilt with figural scenes  
*the largest 24.3 cm. long(4)*

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

#### Provenance

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.

The first decorated in polychrome and gilt with battle or hunting scenes, signed and dated to top, the base with foliate interlace on a red ground, the sides of inner tray with further foliate interlace on a red ground, 23.5 cm. long.

Inscriptions: spurious signature, 'Abbas Shirazi 1281 (1864-5)'.

The second decorated in polychrome and gilt with cartouches on a ground of foliate interlace, the cartouches to the top depicting events in the life of Shaykh San'an, the sides with cartouches depicting episodes from Nizami's Khusrow and Shirin, Layla and Majnun and Haft Paykar, with inscriptions, the base with foliate interlace on a red ground, the sides of inner tray with further foliate interlace on a red ground, containing a tinned-copper inkwell with openwork palmette motif to one side, 24.2 cm. long.

The third with roundels depicting Sufis, with inscriptions, the base with foliate interlace on a black ground, the sides of inner tray with further foliate interlace on a black ground, 21.9 cm. long.

Inscriptions: made in Shiraz in Muharram 1309 (August-September 1891). Sufis including Sa'di, Najm al-Din [Kubra], Shams-e Tabrizi, Jalal al-Din Muhammad Rumi, Mushtaq 'Ali Shah, Ma'sum 'Ali Shah. Nur 'Ali Shah, Baba Kuhi, Baba Tahir, 'Araqi, Mansur 'Ali, Hafiz and Indian Sufis (not all identified). The text on the book is a Persian couplet (poet unidentified).

The fourth with a central cartouche to top containing a European scene, 22 cm. long.



76 R

**FOUR QAJAR LACQUER PENBOXES (QALAMDANS)  
PERSIA, 19TH CENTURY**

each with rounded ends and sliding tray, variously decorated in polychrome and gilt with figural scenes, portraits and *gul-o bul bul* the largest 22.5 cm. long(4)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.

The first decorated in gilt, black and orange-brown, to the top a central cartouche depicting the seated Shams-e Tabrizi before Jalal al-Din Muhammad Rumi, the cartouche surrounded by *gul-o bul bul* and further cartouches containing inscriptions, the sides and ends with roundels containing portraits of Sufis and birds interspersed by floral sprays, the base with birds and butterflies perched on a floral branch, the sides of inner tray with floral sprays, containing a tinned-copper spoon, 19.7 cm. long.

Inscriptions: In the four inscribed panels, two couplets in praise of the pen-box,  
*tuba lak ey zarif qalamdan keh nazd-e 'aql, afzuntar ast qadr to az hezar chiz, alvan-e mokhtalif nabovad gar tora cheh gham, khoshtar bovad 'arus-e neku-ruy-e bi-jahiz*, 'Joy to you, O the elegant pen box that next to minds, Is greater than your worth of one thousand things,

No sorrow if there are not varieties of colours, It is better than the fine-faced bride without a dowry'. The last verse, from a *ghazal* of Sa'di, *mustafa ra wa'deh dad altaf-e haqq, gar namani to be-manad in sabaq sanah* 1305, 'God's favours was promised to The Chosen (the Prophet), If you do not remain, this will. The year 1305 (1887-8)'. The image on the top depicts a seated young man before an elderly man. The former identified as: 'Shams-e Tabrizi' and the latter 'Mawlawi' (i.e. Jalal al-Din Muhammad Rumi). The side images are identified as Mir Ma'sum 'Ali Shah, Nur 'Ali Shah, Shaykh Sa'di and Sultan Salim. Inside in ink, possibly 'Muhammad'.

The second decorated in polychrome and gilt with hunting scenes, signed and dated to top, 21.8 cm. long.

Inscriptions: spurious signature, 'O 'Abbas! 1286 (1869-70)'.

The third decorated in black and gilt with scenes from a harem, with signature to top, the base with foliate interlace on a black ground, the sides of inner tray with floral scrollwork on a black ground, 21.8 cm. long.

Inscriptions: spurious signature, 'Signed by the most humble, Mustafa 13[0]7 (1889-90)'.

The fourth decorated in polychrome and gilt with a central cartouche containing a scene of religious students with a holy man, surrounded by foliate interlace on a black ground, containing a silver-gilt filigree inkwell set with a blue gemstone, 22.5 cm. long.





77 R

**FOUR QAJAR LACQUER PENBOXES (QALAMDANS)  
PERSIA, 19TH CENTURY**

each with rounded ends and sliding tray, variously decorated in polychrome and gilt with figural scenes and portraits  
*the largest 23.8 cm. long(4)*

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.

The first decorated in polychrome and gilt, depicting scenes from the tale of Khosrow and Shirin, the cartouches to the sides interspersed by roundels containing portraits, the base with floral interlace on a red ground, the sides of inner tray with further floral interlace on a red ground, signed to top, 22.1 cm. long.

Inscriptions: the repeat of *ya 'ali*, 'O 'Ali!'. Spurious signature, *kamtarin nasr 'ali*, 'The most humble, Nasr 'Ali'.

For a group of album pages containing comparable scenes sold in these rooms, see Bonhams, *Islamic and Indian Art*, 29 March 2022, lot 130.

The second with cartouches and roundels containing images of Sufi Shaykhs with inscriptions, on a ground of foliate interlace, the base with floral sprays on a black ground, the sides of inner tray with further foliate sprays on a black ground, 23.6 cm. long.

Inscriptions:

To the top: Mi Mas'um 'Ali Shah, Baba 'Abdullah, Shams-i Tabrizi, Mawlawi (i.e. Jalal al-Din Rumi), Mahv 'Ali Shah, Sa'di, Sultan Salim.

Around the sides: various shaykhs including: Shaykh 'Abu'l-Hasan, Majzub 'Ali Shah, Hafiz, Baba Kuhi, Ansari, Kabuli, Mushtaq 'Ali Shah, Palang 'Ali Shah, Ibrahim Adham, Qutb al-Din, Baba Tahir.

The third decorated in polychrome and gilt with seven cartouches depicting scenes from the story of Bahram Gur in the seven pavilions, interspersed by further cartouches containing portraits of couples and individuals, all on a ground of foliate and floral designs, the base with large foliate spray on a black ground, with further foliate sprays to sides of inner tray, 23.1 cm. long.

The fourth decorated in polychrome and gilt with hunting scenes, the base with foliate designs on a red ground, the sides of inner tray with foliate sprays on a red ground, 23.8 cm. long.



78 R

**FOUR QAJAR LACQUER PENBOXES (QALAMDANS)  
PERSIA, 19TH CENTURY**

each with rounded ends and sliding tray, variously decorated in polychrome and gilt with figural scenes, portraits, *gul-o bul bul* and cartouches

*the largest 23.1 cm. long(4)*

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,500 - 3,700**

**Provenance**

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.

The first decorated in polychrome and gilt with lobed and 'pigeon's head' cartouches containing 'engine-turning' designs on a ground of 'fleshy leaf' motifs, the base of outer case and sides of the inner tray with further lobed cartouches, inside in ink the number '203', 21.6 cm. long.

The second decorated in polychrome and gilt, to the top with a cartouche containing the portrait of a lady, surrounded by foliate interlace on a black ground, the sides with further foliate interlace on a black ground, the interior of the outer case inscribed with the number '82', 23.1 cm. long.

The third decorated in polychrome and gilt with *Gul-o bul bul*, dated and signed to top, the base with foliate interlace on a red ground, the sides of inner tray with with further foliate interlace on a red ground, 22.7 cm. long.

Inscriptions: spurious signature, 'The King of the King of Prophets is Muhammad 1321 (1903-04)'.

The fourth decorated in polychrome and gilt with figural scenes and portraits in cartouches, signed and dated to top, 21 cm. long.

Inscriptions: spurious signature, 'Abbas 1284 (1867-8)'.

79

**THREE CANTONESE EXPORT PORCELAIN DISHES  
MADE FOR NASR AL-DIN SHAH QAJAR (REG.1848-  
1896)**

**CHINA, ONE DATED AH 1297/ AD 1879-80**

each of shallow form, elaborately decorated in gilt and polychrome on a white ground with a central roundel bearing a landscaped water motif and a bird, the upper cusped medallion containing an inscription-filled cartouche surmounted by two lion and sun motifs, a crown above, further panels and cartouches with birds and floral motifs  
24.5 and 20.8 cm. diam. (3)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.

Inscriptions: to the large dishes *al-sultan bin al-sultan bin al-khaqan bin al-khaqan nasir al-din shah qajar*, 'The Sultan son of the Sultan son of the Ruler son of the Ruler, Nasir al-Din Shah Qajar'; to the other *al-Sultan ibn al-Sultan Nasir al-Din Shah Qajar AH 1297* [AD 1879-1880].



79

80

**A GROUP OF PORCELAIN DISHES BEARING THE  
IMAGE OF NASR AL-DIN SHAH QAJAR  
EUROPE, 19TH CENTURY**

comprising six dishes of circular form and one of oval form, each decorated in blue and gilt on a white ground with central portrait medallions, four with wire work surrounds and feet  
the largest 25.7 cm. max.(7)

£600 - 800

€700 - 940

US\$750 - 1,000

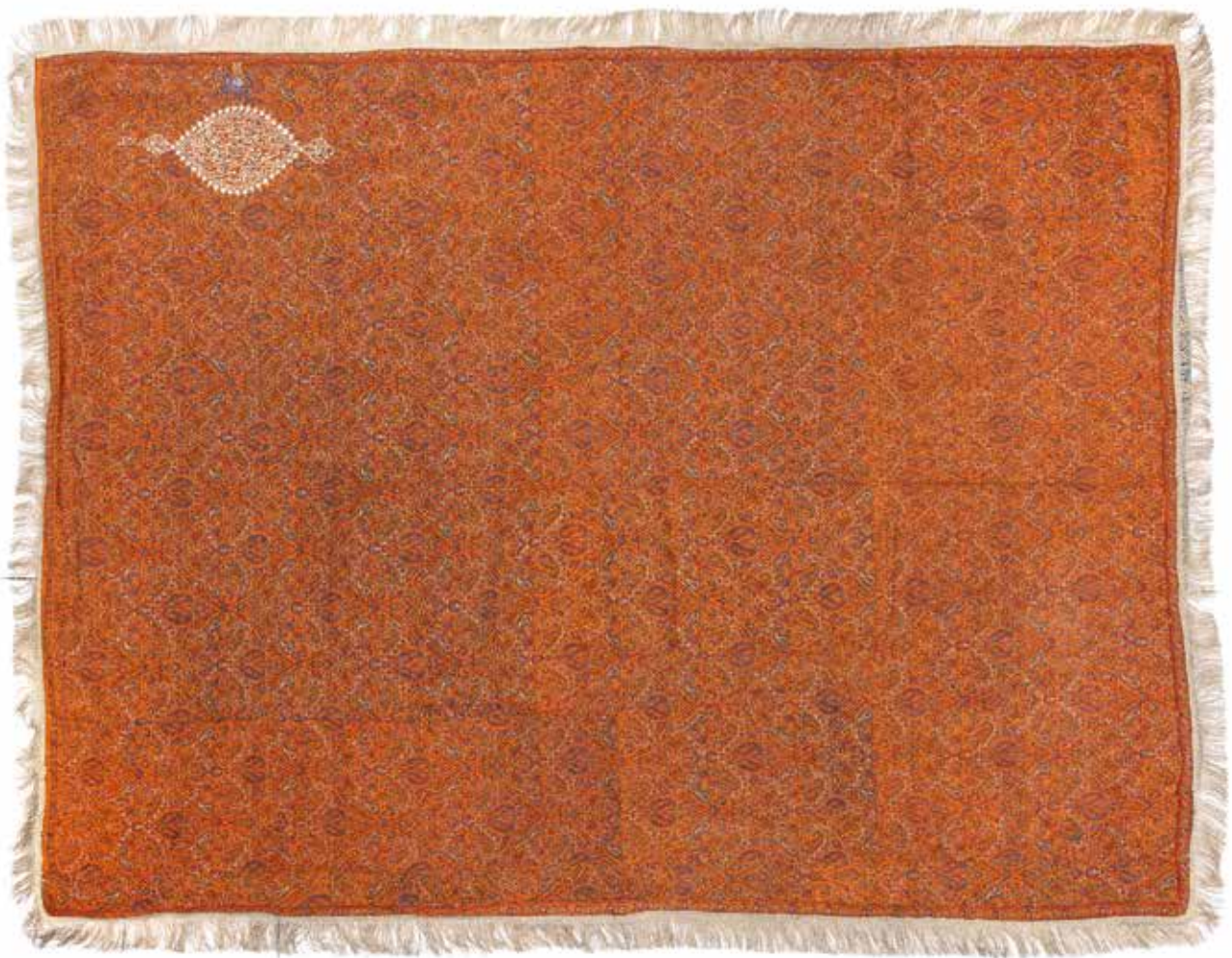
**Provenance**

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.



80





81

**A WOVEN WOOL PANEL FOR THE QAJAR MARKET  
KASHMIR, 19TH CENTURY**

rectangular, woven in polychrome with a repeat design of *boteh* forming large flowerheads, embroidered inscription-filled cartouche to one corner surmounted by metal thread-embroidered lion and sun, tassels to edge and later satin backing  
128 x 180 cm. (including tassels)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Prince Masoud Mirza Yamin al-Dawla Zill al-Sultan (1850-1918), and thence by descent.

Inscriptions: in the main cartouche, *shal-e naw tarh-e bi mesal-e bahar, hast farhat-e dav[am-e] ul'ul-absar, hast momtaz [o] khosh zamin [o] khosh rang' naqsh-e in delpasand cho golzar*, 'The new shawl (with) unrivalled pattern of Spring, is (for) the continuous pleasure of those who have eyes, it is excellent with fine ground, and fine colour, the patterns of this pleasing (cloth) is like a garden of roses'; in the lower part of the cartouche, *az khetteh-ye kashmir-e jannat nazir* 'From the land of Kashmir, that resembles Paradise', to the sides, *ya nafi' barakat lana wa al-bayi' [wa] al-moshtari*, 'O the Benefactor! Give blessing to us, and the vendor, (and) the buyer'; to the top of the panel, *morsileh 1331 (?)*, possibly 'Sent order 1331 (?)'.

## OTHER PROPERTIES

82 R

**A RARE AND LARGE QAJAR METAL-THREAD EMBROIDERED, PEARL-ENCRUSTED WOOL 'ROYAL' TERMEH PANEL  
PERSIA, 19TH CENTURY**

of rectangular form, the woven wool ground with a repeat design of *boteh* motifs, decorated in appliqué silver-gilt thread and seed-pearl decoration with a floral spray to each corner and further smaller sprays to the centre at each side, the border with a scrolling floral vine, satin backing

167 x 116 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Bonhams, *Islamic and Indian Art*, 1 May 2003, lot 440.  
The Shakerine Collection.

83 R

**A QAJAR PEARL AND METAL THREAD-EMBROIDERED WOOL TERMEH PANEL  
PERSIA, 19TH CENTURY**

of rectangular form, the polychrome woven wool ground with a repeat design of *boteh* motifs, decorated in appliqué gilt and silver-gilt thread and seed-pearl decoration with a floral spray to each corner and a large floral spray to the centre, the border with a scrolling floral vine, framed

121.7 x 99.2 cm (framed)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700



82



83





84 R

**FATH ALI SHAH QAJAR (REG. 1797-1834)**

**SEATED AT A BALCONY WINDOW**

**QAJAR PERSIA, LATE 19TH CENTURY**

oil on canvas, *nasta'liq* inscription within cartouche at centre left  
76.5 x 64 cm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

The inscription reads: *al-Sultan Fath'ali Shah Qajar*.

The portrait appears to derive from the depiction of Fath' Ali Shah enthroned, in a fresco in the Negarestan Palace, Tehran, in particular the crown with its patterning and the sarpech and the distinctive fan-like ornament above; the bazubands and other regalia on his upper body; and the hilt of the dagger.





85 Y Φ R

**A MINIATURE PORTRAIT OF NASR AL-DIN SHAH QAJAR (REG. 1848-96) IN A DIAMOND-SET SILVER FRAME  
PERSIA, 19TH CENTURY**

comprising an oval portrait of the Shah in gouache on ivory behind glass, set in a openwork silver foliate scrollwork frame set with diamonds, hinged stand to back

8.6 cm. high

£6,000 - 8,000

€7,000 - 9,400

US\$7,500 - 10,000

**Provenance**

Private UK collection.

The present lot relates closely to the Order of the Imperial Effigy, though it lacks the one, two or three rows of diamonds surrounding the portrait which denoted the three classes of the order. The practice of awarding jewel set decorations bearing the Imperial Effigy can be seen as part application of imperial statecraft; part projection of Qajar dynastic power; and as the personal award of the sovereign in exchange for services of the highest degree. It was awarded to the most senior courtiers of the highest distinction, such as ambassadors and envoys extraordinary, in Persia and occasionally to foreigners of exalted rank. Deriving from exchanges of diplomatic gifts of miniature

portraiture between Napoleonic France, Tsarist Russia, and rival Ottoman Turkey, the Qajar Order of the Imperial Effigy was a useful tool in the gift of the Shah both nationally and internationally. However, in the early 19th Century it was seen as secondary to the supreme grade of the Order of the Lion and Sun. Such occurred in 1828-29 when the British diplomat Sir John Kinneir Macdonald was presented with First Class of the Order of the Lion and Sun. The Shah, Fath Ali, intended to give the same award to Macdonald's assistant, Dr John McNeill, but Macdonald objected and McNeill was given instead a portrait of Fath 'Ali Shah in traditional dress set within a frame of diamonds. As a projection of dynastic power, it was Muhammad Shah Qajar (ruled 1834-48) who adopted the custom of wearing a portrait miniature of his father, Fath 'Ali Shah, as part of his recently adopted European-style uniform (cf Julian Raby, *Qajar Portraits*, London, 1999). In so doing he was reinforcing Qajar dynastic legitimacy and setting a precedent for his son Nasr al-Din Shah who continued the practice by wearing the effigy of his father. As a decoration, it was Nasr al-Din Shah who established its primacy within the Order of the Lion and Sun, when, in 1848, the Imperial Portrait was formally instituted as the highest class of the Order of the Lion and Sun. From 1907 it was awarded in three classes with three, two and one rows of diamonds surrounding the portrait.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no. G8K7HVXZ.



86



87

86 R

**A QAJAR LACQUER CASKET  
PERSIA, 19TH CENTURY**

of rectangular form on four feet with hinged, stepped lid with chain to either side, decorated in polychrome and gilt, the exterior with *Gul-o Bul Bul* within floral and foliate borders, the base and feet with gilt floral sprays on a black ground, the interior of the lid with a central panel depicting an Indian prince with an attendant offering a posy to a princess in a palace courtyard, set within a floral border, with Persian steel padlock

32 x 22.2 x 15.6 cm.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

87 R

**A FINE QAJAR LACQUER AND TOOLED LEATHER PENBOX  
(QALAMDAN)**

**PERSIA, 19TH CENTURY**

with rounded ends and sliding tray, decorated in polychrome and gilt with *gul-o bul bul* to the top and cartouches containing floral designs to the sides, the base with foliate scrollwork on a red ground, the sliding tray covered in tooled leather decorated with cartouches containing foliate scrollwork interspersed by vegetal quatrefoils, containing three reed pens and a brass and mother-of-pearl inkwell engraved and decorated with floral motifs and openwork inscription 24.3 cm. long

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000

Inscriptions: *ya mu'in al-zu'afa'l*, 'O the helper of the weak!'

88 R

**FOUR QAJAR PAINTED AND LACQUERED WOOD DOORS  
CONVERTED INTO A FOLDING SCREEN  
PERSIA, 19TH CENTURY**

each of rectangular form with brass hinges and handles and three carved rectangular panels, decorated in polychrome and gilt with floral and foliate interlace, the upper and lower panels with lobed cartouches containing floral and foliate motifs, the central elongated panel with a lobed niche enclosing perching birds and a vase containing floral sprays, the reverse with padding  
each approx. 187 cm. high (4)

£3,000 - 4,000  
€3,500 - 4,700  
US\$3,700 - 5,000



89 R

**A SET OF QAJAR PORTABLE MERCHANT'S WEIGHTS AND  
SCALES BY HUSAIN IN A LATER PAINTED WOOD BOX PERSIA,  
LATE 19TH AND 20TH CENTURY, SOME ELEMENTS DATED AH  
[13]13/AD 1895-96**

the box of rectangular form with hinged lid and knob handle, containing a set of steel balances, brass pans, tweezers, scissors, a smaller compartmentalized box containing miniature weights, and twelve weights of various sizes, the lid decorated in polychrome and gilt with floral sprays and the Qajar Lion and Sun emblem, the border of the lid with a series of inscription-filled cartouches, the interior with floral and foliate design, maker's mark to four weights and one compartment cover, accompanying key  
44.0 x 27.5 x 9.2 cm

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

Inscriptions: to the lid, *ze ataf-e parvardegar-e jahan / sepehri dar in ja'bah kardam nahan / che sanduq-e shah-e shahnshah-e din / bovad mahzan-e la'i o dorr-e yamin / kalidash che sattar o qoflash neku / mah o mehr [o] mizan [o] shahin dar u*; 'Out of the kindnesses of the God of the World / I concealed a heaven in this box / Like the box of the King, the King of the kings of religion / [It] is the treasure house of rubies and the fortunate pearl, / Its key is like a star and its lock is beautiful, / The Moon and the Sun and the scales and the beam are (found) in it.' To some metal elements the maker's mark: 'Husayn [13]13' (AD 1895-6).



88



89





90 R

**TWO PAIRS OF QAJAR ENAMELLED GOLD EARRINGS  
PERSIA, 19TH CENTURY**

the first pair each comprising two domed tiers and a pendant teardrop element, decorated in polychrome enamel with floral and foliate motifs and birds, both tiers and pendant element with later imitation pearl fringe, the teardrop element with an later imitation pearl and dyed green bead suspension; the second pair each comprising a domed element decorated in polychrome enamel with floral and foliate motifs, with seed-pearl and dyed blue bead fringe, surmounted by a foliate trefoil set with rubies

*the largest each approx. 9 cm. long; 51.7 g. total weight (4)*

**£5,000 - 8,000**

**€5,900 - 9,400**

**US\$6,200 - 10,000**

**Provenance**

The first pair, Bonhams & Brooks, *Islamic Works of Art including The Egee Art Collection*, 17 October 2001, lot 530.

The second pair, Bonhams, *Islamic and Indian Art including Modern and Contemporary Paintings from the Indian Sub-Continent*, 17 October 2002, lot 490.

Private UK collection.





91 R

**TWO QAJAR UNDERGLAZE-PAINTED MOULDED  
CALLIGRAPHIC POTTERY TILES  
PERSIA, 19TH CENTURY**

each of rectangular form, moulded and decorated in cobalt blue and manganese on a white ground with Arabic inscriptions in *thuluth* on a ground of foliate interlace, with borders of foliate scrollwork and circle motifs, mounted

*the largest tile approx. 38.7 x 24.3 cm.(2)*

£8,000 - 12,000

€9,400 - 14,000

US\$10,000 - 15,000

Inscriptions: possibly parts of the Qur'an.

For a panel of similar Qajar moulded calligraphic tiles sold at Christie's, see *Art of the Islamic and Indian Worlds*, 7 October 2008, lot 202.



92



93

92

**A PAIR OF OTTOMAN PARCEL-GILT SILVER SAHLEP CUPS  
TURKEY, PERIOD OF SULTAN ABDULAZIZ (REG. 1861-1876)**

each of conical form with a slightly flaring base and scrolling foliate handle, with domed cover surmounted by a floral finial, with *tughras* and engraved with inscriptions, gilt interiors, *sah* marks to base each approx. 15.5 cm. high; 874 g. total weight(2)

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

Inscriptions: 'Ni'matullah'.

The inscriptions indicate that the cups were owned by the Egyptian Princess Nimatullah Hanım (1882-1965), the daughter of Tewfik Pasha (reg. 1879-1892).

93

**A FINE SILVER-MOUNTED MARQUETRY WOOD ALBUM  
EGYPT, PERIOD OF KING FOUAD I (REG. 1917-36)**

of rectangular form, the marquetry hinged front cover mounted with an openwork central medallion with spandrels containing split palmette interlace and set in parcel-gilt with the Royal Arms of Egypt, surrounded by a border of split palmette interlace interspersed by quatrefoils and rosettes, all set with parcel-gilt stars, green leather lining to interior 34.7 x 50 cm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Bonhams, *Islamic and Indian Art Including Contemporary Indian, Pakistani and Middle Eastern Paintings*, 28 April 2005, lot 450. Private UK collection.



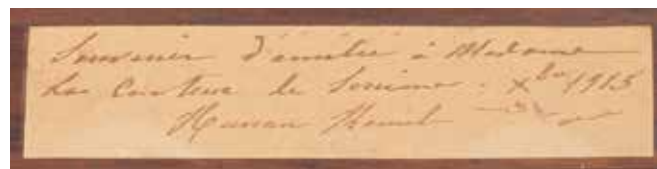


94 Y

**A MOTHER-OF-PEARL AND BONE-INLAID WOOD PANEL WITH  
METAL-THREAD EMBROIDERED VELVET COAT OF ARMS  
PRESENTED BY SULTAN HUSSEIN KAMEL (REG. 1914-1917)  
TO THE COUNTESS OF SERRIONE  
EGYPT, CIRCA 1915**

the frame profusely decorated in *mashribiyya*, bone and mother-of-pearl inlay with geometric designs and inscription-filled roundels, the velvet panel with applied metal-thread star surmounted by a crown, the crest with Egyptian coat of arms, old label to reverse inscribed 'Souvenir d'amitié à madame la Comtesse de Lausanne X du 1915' [October 1915]. *Hussain Kamel* and a signature in Arabic 66.5 x 42 cm.

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700



(label to reverse)

The Count of Serrione was the Chief Agent of the Suez Canal Company, and is reported as having met with the Sultan on numerous occasions.

95 \*

**AN IMPRESSIVE SILVER-THREAD EMBROIDERED SILK KA'BA CURTAIN (KISWAH) PRESENTED BY KING FAHD BIN 'ABD AL-'AZIZ (REG. 1982-2005)  
MECCA, SIGNED ABD AL-RAHIM AMIN, DATED AH 1417/ AD 1996-7**

of rectangular form, the black silk ground embroidered in silver and gilt-silver thread with inscription filled roundels, cartouches and palmettes, the interstices with vegetal interlace, the border with an undulating foliate vine  
530 x 276 cm.

£60,000 - 80,000

€70,000 - 94,000

US\$75,000 - 100,000

**Provenance**

Formerly the property of a professor of Katholieke Universiteit Leuven, Belgium.  
Private Belgian Collection, Brussels, acquired at DVC auctions, Antwerp, on the 11th of December 2021, lot 809.

**Inscriptions:**

In the long border cartouches Qur'an, Chapter I (*al-fatihah*)

In the four smaller cartouches in the centre: chapter II (*al-baqarah*), verses 255 and 256

In the top two long cartouches: chapter II (*al-baqarah*), part of verse 144

In the single long cartouche on top: Qur'an, chapter III (*al-'Imran*), verse 133

In the four pear-shaped motifs, repeat of the Qur'an, chapter XXIV (*al-nur*) opening of the verse 35.

In the wide cartouche in the middle: Qur'an, chapter XLVIII (*al-fath*), part of verse 27; the date '1417' and the name 'Abd al-Rahim Amin.

In the two bands between two roundels: Qur'an, chapter XXXIX (*al-zumar*), verse 53

In the two roundels: Qur'an, chapter CXII (*al-ikhlās*), Qur'an and chapter XLVIII (*al-fath*), part of verse 29

In the three cartouches below the above: A hadith of the Prophet and Qur'an chapter CVI (*Quraysh*)

In small roundels, repeat of phrases 'God is my Lord' and 'God suffices me'

In the two lower rectangular panels: 'This curtain was made in the Honoured Mecca and presented to the Noble Ka'ba by the servant of the two Holy Sanctuaries Fahd bin 'Abd al-'Aziz of the house of Sa'ud, may God accept [it] from him'.

The Ka'ba is decorated annually on the 9th day of the month of *Dhu al-Hijjah*, the day during the Hajj on which the pilgrims leave for the plains of Mount Arafat. The four walls are covered with curtains (*kiswah*), such as the present lot, and are encircled by a band (*hizam*) embroidered with text from the Qur'an.

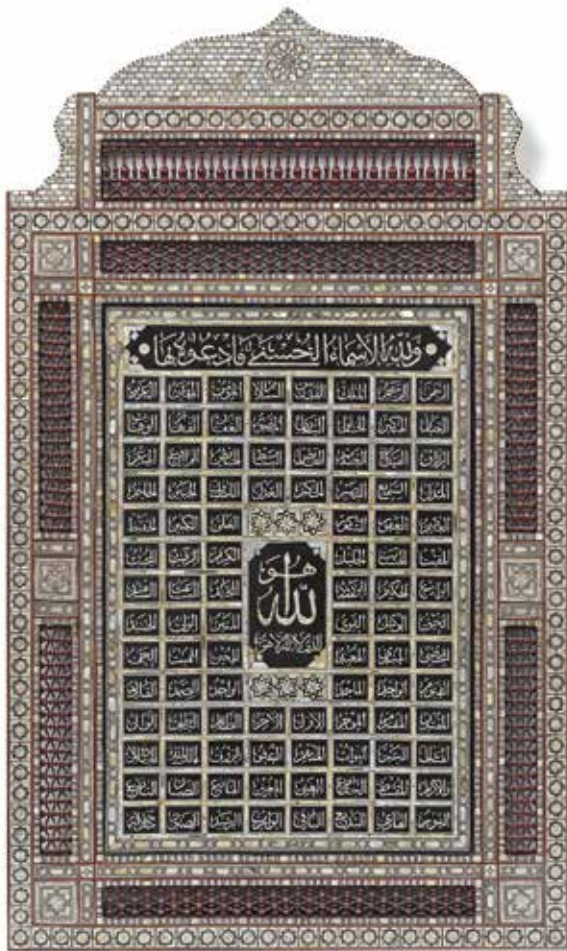
The practice of decorating the Ka'ba dates back to pre-Islamic times and the Prophet Muhammad himself witnessed the ceremony of the covering of the Ka'ba as a six-year-old child. Under the Mamluks, Egypt became the supplier of the *kiswah*, and it became traditional to change it annually. Production in Egypt continued under the Ottomans until 1927 when it was decided that the King of Saudi Arabia should provide the textiles, and production was moved to Arabia, where it continues today. When the *kiswah* and the hizam were replaced, they were cut up and reserved for important dignitaries such as the Sharif of Mecca, but some fragments were also allowed to be sold in special shops near the Bab al-Salam.

A comparable panel presented by King Fahd in 1985 is in the Sharjah Museum of Islamic Civilisation (SM 2006-1465). Another, dated 2003, was loaned to the British Museum by the King Abdul Aziz Public Library, Saudi Arabia, for the *Hajj* exhibition in 2012. A very similar *kiswah* was presented to the United Nations by the Saudi Arabian Ambassador Shaikh Faisal al-Hujaylan in January 1983 and is displayed in the General Assembly building, New York (Gift ID: UNNY100G).









96

96 Y R

**A MOTHER-OF-PEARL INLAID WOOD PANEL WITH THE NINETY NINE NAMES OF GOD (ASMA' AL-HUSNA)  
SYRIA, 20TH CENTURY**

of rectangular form with a cusped arched top, decorated in mother-of-pearl inlay with geometric designs, flowerheads and panels of inscription, with rectangular panels of pierced *mashrabiyya* design  
153.8 x 91.9 cm. max.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

Inscriptions: the panel bears the Ninety Nine Names of God (*asma' al-husna*), with the heading 'and God has Beautiful Names, you should pray to Him through them'.



97

97

**A PAIR OF PAINTED GESSO ALHAMBRA PLAQUES BY ENRIQUE LINARES  
GRANADA, LATE 19TH/ EARLY 20TH CENTURY**

each of rectangular form, depicting a doorway, decorated in gilt and polychrome in the Nasrid style, inscribed to lower edge 'No. 60 Enrique Linares Granada Es propiedad', the Nasrid revival frame inlaid with specimens of woods and bone with geometric designs and inscription-filled cartouches  
each 46 x 35.3 cm.(2)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

Inscriptions: *wa la ghalib illa allah*, 'And there is no conqueror except God' (the Nasrid motto).



98 R

**A QAJAR GOLD-DAMASCENED STEEL AXE HEAD  
PERSIA, 19TH/ 20TH CENTURY**

of typical form, engraved and decorated in gold overlay to either side with animals in combat surrounded by borders of foliate scrollwork, and cartouches containing foliate sprays, the poll with a seated dervish within an eight-pointed star, further foliate scrollwork to top and bottom edges

*approx. 14.3 cm. long*

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500



99 Y

**A WALRUS-IVORY HILTED GOLD-DAMASCENED STEEL  
DAGGER (KINDJAL)**

**CAUCASUS, 19TH CENTURY**

the double-edged watered-steel blade of tapering form with two central fullers to each side, decorated in gold overlay to both sides with inscription-filled cartouches, the walrus ivory hilt of waisted form, decorated in gold inlay with floral and foliate design and mounted with an applied steel panel to pommel and two floral bosses, the wood scabbard clad in velvet with a suspension ring and watered-steel mounts decorated in gold overlay

*43 cm. long*

**£3,000 - 4,000**

**€3,500 - 4,700**

**US\$3,700 - 5,000**

Inscriptions: 'Muhammad [U]ways'.



100

**A SILVER-MOUNTED MIQUELET RIFLE  
ALGERIA, DATED AH 1263/ AD 1846**

the watered steel barrel clasped by five repoussé silver capouchines decorated in floral and scrolling vine designs, the wood stock, forestock and fishtail butt set with mounted pierced openwork silver panels in floral and scrolling vine designs, inscription below the lock  
160 cm. long

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

Inscription: 'Amal Muhammad, 1263 / 'The work of Muhammad, 1263 (AD 1846).'

The present lot is of the distinctive 'Kabyle' long gun type associated with Algeria and Tunisia. The colonial French government (1830-1962) imposed severe gun ownership laws on the native Algerian population, restricting Algerians to single-shot black powder arms up to the twentieth century; this contributed to the continued profusion of long guns in French Algeria (Anthony C. Tirri, *Islamic and Native Weapons of Colonial Africa 1800-1960*, 2007, p. 612).

101

No Lot





**PROPERTY FROM A DECEASED ESTATE**

102 Y

**A FINE MUGHAL GEM-SET WALRUS IVORY-HILTED WATERED-STEEL LION HEAD DAGGER  
NORTH INDIA, 17TH CENTURY**

the double-edged watered-steel blade with armour piercing tip and two fullers, the forte chiselled to each side with a palmette, the walrus-ivory hilt with lion head pommel, carved near the forte with large floral motifs, lion head quillons, with foil-backed eyes set in gold *kundan*  
51.4 cm. long

£2,500 - 3,000

€2,900 - 3,500

US\$3,100 - 3,700

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

The lion hilt of the present lot is unusual for zoomorphic hilts of the 17th Century, with the additional carved lion heads forming the quillons further marking this piece as a rare example. For a 17th Century jade hilt in the form of a lion head, which features curved quillons, see Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, p. 28, cat. 70. An ivory example in the same publication also features comparable foliate carving to the base of the hilt (see *op. cit.* p. 58, cat. 117).







103

**A FINE MUGHAL JADE-HILTED WATERED-STEEL DAGGER  
(KHANJAR)**

**NORTH INDIA, 17TH CENTURY**

the slightly curved double-edged watered-steel blade with waved edges and armour-piercing tip, five fullers, one with running seed pearls or 'tears of the afflicted', engraved and decorated with foliate cartouches to the forte and above the piercing tip to each side, the fluted jade hilt of waisted form, the collar decorated in gold overlay with floral scrollwork

45.9 cm. long

£3,500 - 4,000

€4,100 - 4,700

US\$4,400 - 5,000

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

The use of pearls within the blade of the present lot to represent the tears of the afflicted is unusual, the balls normally being made of steel. For an example of a 17th Century *khanjar* with seed pearls within the blade channels, see Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, p. 31, cat. 74.





(detail view)

104

**A FINE GOLD-KOFTGARI WATERED-STEEL PUSH DAGGER  
(KATAR)**

**SOUTH INDIA, 17TH/ 18TH CENTURY**

the double-edged watered-steel blade of slightly curved form with armour piercing tip, two fullers chiselled with split-palmette interlace to the forte to each side, the hilt decorated in gold overlay, the sidebars and cross guard with perching birds amidst foliate sprays separated by streams, the sidebars terminating in openwork split-palmette decoration, the grips of gadrooned baluster form with openwork split-palmette scrollwork to either end

46.7 cm. long

£2,500 - 3,000

€2,900 - 3,500

US\$3,100 - 3,700

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

For a comparable 17th Century *tulwar* depicting various birds with bands of flowing water, see Robert Hales, *Islamic and Oriental Arms and Armour: a Lifetime's Passion*, London, 2013, p. 164, no. 402. Another comparable 17th Century chape is in the same publication, featuring cypress trees and flowering shrubs with lotus flower-filled ponds (*ibid* p. 59, no. 123). Hales refers to the slightly darker steel of both these examples as being blackened, or dark burnished, similar to the hilt of the present lot. An 18th Century *katar* of comparable form is in the Metropolitan Museum of Art, New York (Accession No. 36.25.696).



105

**A GOLD-KOFTGARI STEEL PUSH DAGGER (KATAR)  
NORTH INDIA, 18TH/ 19TH CENTURY**

the double-edged steel blade with armour piercing tip, recessed to each side and engraved with hunting and hawking scenes overlaid with gold decoration, the hilt with sidebars and grips decorated in gold-overlay with foliate scrollwork, the grips with central openwork confronting elephants

53.7 cm. long

£2,000 - 2,500

€2,300 - 2,900

US\$2,500 - 3,100

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

For an 18th Century *katar* featuring confronting elephants to the hilt and chiselled decoration to the blade, see Robert Hales, *Islamic and Oriental Arms and Armour: A Lifetime's Passion*, London, 2013, p. 72, Cat. 157.





106

**A FINE MUGHAL GOLD-KOFTGARI WATERED-STEEL SADDLE  
AXE (TABARZIN)**

**NORTH INDIA, 17TH/ 18TH CENTURY**

of typical form, the haft decorated in gold overlay with a spiralling band containing an undulating floral vine, the head of watered steel, finely chiselled with arabesques and floral motifs

60.2 cm. long

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

This finely decorated saddle axe relates to an example in the Furusiyya Collection (see Bashir Mohamed, *The Arts of the Muslim Knight*, p 269, no. 159). The floral decoration on the top and bottom of the head confirm an Indian, rather than a Persian, attribution. Another example with chiselled arabesques in the Victoria & Albert Museum is published in Robert Elgood, *Islamic Arms and Armour*, London, 1979, p. 119, no. 120.







107



108

107

**A MUGHAL JADE-HILTED GOLD-KOFTGARI STEEL  
DAGGER (KHANJAR)  
NORTH INDIA, 18TH CENTURY**

the double-edged steel blade of curved form, the forte decorated in foliate gold overlay, the jade hilt of pistol-grip form with curved foliate quillons, carved with floral and foliate motifs, traces of gold paint

39.5 cm. long

£600 - 800

€700 - 940

US\$750 - 1,000

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

A comparable dagger is in the Metropolitan Museum, New York (accession no. 36.25.679).

108

**A SILVER HILTED STEEL DAGGER (KUKRI)  
NEPAL, 19TH CENTURY**

the curved blade widening towards the point, the silver hilt with flaring pommel, decorated near the forte in gold overlay with floral decoration, the hilt decorated in repoussé with zig-zag bands filled with trefoil motifs set with glass, the pommel with a glass-set flowerhead

33.3 cm. long

£300 - 500

€350 - 590

US\$370 - 620

**Provenance**

Private UK collection, formed in the mid 20th Century, and thence by descent.

#### OTHER PROPERTIES

109

**AN UNUSUAL WAR SCYTHER (MATCHU) WITH POMMEL FROM  
THE HILT OF A SWORD FROM THE ARMOURY OF TIPU  
SULTAN**

**MYSORE AND SOUTH INDIA, LATE 18TH AND 19TH CENTURY**

the single-edged blade of crescent form, the hilt with a pommel in the  
form of a tiger head decorated with engraved *bubri* motifs

52.1 cm. long

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

The pommel of the present lot has been taken from a sword relating  
to examples in the National War Museum, Edinburgh (M.2004.53);  
on display at Powys Castle, Wales (no. 33); further examples are  
published in Robert Hales, *Islamic and Oriental Arms and Armour: A  
Lifetime's Passion*, London, 2013, p. 185, cats. 439 and 440.





110

110  
**A SILVER-HILTED FINELY WATERED-STEEL DAGGER (KHYBER)**  
**NORTH INDIA, 18TH/ 19TH CENTURY**

the single-edged watered steel blade of tapering form with flattened spine, finely watered with *kirk narduban* or Jacob's ladder pattern, the silver hilt of cylindrical form with lion head pommel, a flower to the forehead, the grips with engraved foliate design, the wood scabbard clad in pink silk  
 60 cm. long

£2,500 - 3,500  
 €2,900 - 4,100  
 US\$3,100 - 4,400

The finely watered steel blade exhibits the sought after *Kirk Narduban* or Jacob's ladder pattern characterised by transversely oriented distortions of the pattern called 'steps'. Carrying such a blade would be of particular significance to a Muslim warrior who would see the ladder as a symbolic vehicle for entry into paradise should he fall in battle. For a further discussion on the pattern see Leo S. Figiel, *On Damascus Steel*, Atlantis, 1991, pp. 70-71.



111

111  
**A HARDSTONE-HILTED STEEL DAGGER (PESH-KABZ)**  
**NORTH INDIA, 18TH/ 19TH CENTURY**

the single-edged watered-steel blade of slightly curving form with flattened spine, decorated in silver overlay to both sides with inscription-filled cartouches, the forte with cartouches containing floral interlace, the spine with further inscription-filled cartouche and palmette motifs, the faceted moss agate hilt of pistol-grip form with silver hilt mount, the wood scabbard clad in red velvet with silver mounts  
 34.9 cm. long

£3,000 - 5,000  
 €3,500 - 5,900  
 US\$3,700 - 6,200

**Provenance**

Bonhams, *Eastern Arms & Armour from the Richard R. Wagner Jr. Collection*, 29 April 2015, lot 141.

**Exhibited**

Higgins Armory Museum, Worcester, MA, September-December 1994

**Literature**

Oliver S. Pinchot, *Arms of the Paladins, The Richard R. Wagner Jr. Collection of Fine Eastern Weapons*, Rhode Island, 2014, p. 50, fig. 3-108.

Inscriptions: to one side of the blade, 'God, Muhammad, 'Ali'; to the other side, 'Shah Sri Sadafi, His Holiness Junayd'; to the spine, 'Aba (sic) Bakr, 'Umar, 'Uthman, Haydar (i.e. 'Ali).'



112



112

**A MUGHAL WATERED-STEEL HELMET  
INDIA, 18TH/ 19TH CENTURY**

of domed form with spike finial, decorated with chiselled foliate interlace with floral motifs to the interstices, the rim with a band of foliate scrollwork, with plume and noseguard fittings  
20.8 cm. diam.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

An 18th/19th Century Indian helmet featuring comparable foliate interlace is in the Royal Collection Trust, Sandringham House (RCIN 38143).

113

**A SADDLE AXE (TABARZIN) BEARING THE NAME OF  
MAHARAJA JUNG BAHADUR (REG. 1846-1856)  
INDIA OR NEPAL, 19TH CENTURY**

the steel axe head of crescent form with an engraved line of inscription, the shaft decorated in engraved cross-hatching, the eye with a dome finial  
105.4 cm. long

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

Inscription: *Shree Tin Maharaja Jung Baha[du]r*

Jung Bahadur Rana (1817-1877) was one of the most significant figures in modern Nepali history. He was the 8th Prime Minister of Nepal (reg. 1846-1856) and the founder of the powerful Rana dynasty of politicians (1846-1951).



113



114

**A SILVER HILTED STEEL SWORD  
INDONESIA, 18TH CENTURY**

the single-edged steel blade of curved form, the forte mounted with openwork triangular silver plate engraved in repoussé with scrolling foliate designs, the hilt in the form of a *makara*, the tongue extending to an s-shaped knuckle guard

*66.8 cm. long*

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,500 - 3,700**



115

**A SINGHALESE CORAL-MOUNTED KASTANE  
SRI LANKA, 19TH CENTURY**

the single-edged steel blade of curved form with octagonal grip, knuckle guard and quillons, the pommel in the form of a lion head, the s-shaped guard terminating in the head of a *makara*, the quillons terminating in four *makara* heads, the silver-gilt hilt and pommel inlaid with red coral (*corallium rubrum*) and decorated in openwork repoussé with floral and foliate motifs  
75.6 cm. long

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

The elaborately decorated *kastane* was a type of ceremonial sword that denoted different ranks and offices at the Kandyan Court from the 17th century onwards. They were depicted in Dutch VOC paintings in Ceylon. For instance, Carel Frederik Reimer's 1772 illustration titled *Reception of the Envoys from Kandy in Colombo* (RP-T-1904-18, Rijksmuseum, Amsterdam) shows an envoy from the Kingdom of Kandy to the left wearing a short lion-headed sword of similar form to the present lot.





116

**A CARVED RELIEF SANDSTONE PANEL  
NORTH OR CENTRAL INDIA, 8TH/9TH CENTURY**

carved in high relief, the columns divided into niches, the left column depicting four seated *matrika* goddesses, with boar-headed Varahi and the fearsome Chamunda identifiable in the second and fourth niches; the central column with a *gana* or attendant holding up a seated female deity, a *yakshi* or river goddess below; right-hand column with seated Ganesha above, a male deity possibly Shiva as Gajasamhara slaying an elephant, and a *vyala* below, on stand  
68 cm. high, 128 cm. including stand

£4,000 - 6,000  
€4,700 - 7,000  
US\$5,000 - 7,500

**Provenance**

Private UK collection since circa 1960.  
Bonhams, *Islamic and Indian Art*, 6th October 2015, lot 100.  
Private UK collection, 2015-present.

The *matrikas* are 'mother goddesses' usually depicted as a group of seven - Indrani, Brahamani, Maheshvari, Kaumari, Varahi, Vaishnavi and Chamunda. They embody the energies of male gods and were created by Devi, the Great Goddess, to combat demons. They are usually seen on temple doorways, depicted with a form of Shiva and his son, Ganesha. For further discussion, see V. Desai, D. Mason (ed.), *Gods, Guardians and Lovers: Temple Sculptures from North India AD 700-1200*, New York 1993, pp. 246-247, no. 62.



**PROPERTY FROM A PRIVATE BELGIAN COLLECTION**

117 \*

**A BLACK SCHIST STELE DEPICTING BHAIRAVA  
EAST INDIA, PALA PERIOD, 11TH/ 12TH CENTURY**

standing in *pratyaldhasana*, with four arms, two holding a dagger and a severed head, the other two raised aloft holding an elephant skin, with third eye, wearing a skull garland and a *dhoti*, mounted excluding stand 24.5 cm. high

£6,000 - 8,000

€7,000 - 9,400

US\$7,500 - 10,000

**Provenance**

Sotheby's, *Indian, Himalayan and South-East Asian Art*, 24 November 1986, lot 165.

Private Belgian collection acquired at J. Tucker & A. Tozer Asian Art, London, on the 7th of July 2003, and thence by descent.

The deity depicted is probably Bhairava, a form of Shiva, who is often depicted holding the severed head of the God Brahma. For a 10th century bronze of Bhairava holding a severed head, see Imma Ramos, *Tantra: Enlightenment to Revolution*, London, 2020, pp. 28-9, fig. 12. The inclusion of the elephant skin in the present lot may also be an allusion to Shiva's defeat of the elephant demon Gajasurasamhara. A Buddhist statue of Chakrasamvara in the British Museum, London, incorporates many of Bhairava's characteristics, thus aligning him with the deity (Inv. No. 1976,0927.1). This statue also features an elephant skin being stretched out behind him. For a 19th century painting of the Goddess Bhairavi, depicted with impaled elephants, see the catalogue for the exhibition, *Tantra*, Hayward Gallery, London, 1971, p. 42, fig. 168. For steles of Bhairava sold at auction, see Sotheby's, *Indian, Himalayan & Southeast Asian Works of Art*, 20 September 2021, lot 365; and Christie's, *Indian and Southeast Asian Art Including Property from the Collections of Ariane Dandois and Robert H. Ellsworth*, 21 September 2007, lot 88.



118



119

## OTHER PROPERTIES

118

### **A BRONZE FIGURE OF KRISHNA THE BUTTER THIEF TAMIL NADU, VIJAYANAGARA PERIOD, 14TH-16TH CENTURY**

depicted as a crawling infant, his right hand raised to the front holding a ball of butter

9.9 cm. high

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The sculpture depicts Krishna as an infant wearing a charm box around his chest to protect him from evil. His hair is drawn up in a headdress characteristic for the subject in the Vijayanagara period (14th-17th Centuries). A comparative example is in the Los Angeles County Museum of Art, LA (M.72.1.16). For a 16th Century copper alloy example see Bonhams New York, *Indian, Himalayan & Southeast Asian Art*, 23 July 2020, lot 828.

119

### **A BRONZE FIGURE OF VISHNU AS VENUGOPALA INDIA, 16TH CENTURY**

depicted fluting and holding one of his four attributes

18.1 cm. high

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

The present lot is a rare example of an iconography which combines elements associated with both Vishnu, who typically has four arms and whose attributes include the wheel, as depicted in our statue, and his avatar, Krishna, who is more commonly associated with the flute. A comparable statue, dated to the 16th/ 17th Century, is in the Yale University Art Gallery, Connecticut (Accession No. 2017.52.1).





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121

#### PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

120

##### A BRONZE THREE-PANEL DOCUMENT, POSSIBLY A DECREE NORTH INDIA, 10TH-12TH CENTURY

comprising three rectangular panels each pierced at the top and joined with a ring surmounted by a boss with an image probably of Garuda in relief, each panel with fifteen lines of incised text in *nagari* script, on both sides of the central panel, and on the inner sides of the two outer panels, the blank side of one panel with a partial depiction of a female figure

panels 18.5 x 12 cm.; total length including ring 24 cm.

£1,000 - 1,500

€1,200 - 1,800

US\$1,200 - 1,900

##### Provenance

Distinguished European collection.

For an inscribed bronze plaque with twenty-eight lines of similar *nagari* text, described as Bengal, 10th-12th Century, see Sotheby's, New York, *Indian and Southeast Asian Art*, 20th March 1997, lot 58.

121

##### TWO PAINTED AND LACQUERED WOOD MANUSCRIPT COVERS, DEPICTING SIVA AND PARVATI WITH NANDI, AND A NOBLEMAN WITH MUSICIANS AND OTHER ATTENDANTS RAJASTHAN, PERHAPS BUNDI OR KOTAH, LATE 18TH/EARLY 19TH CENTURY

gouache on wood, red borders, reverse decorated with stylised floral motifs

110 x 275 mm.(2)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

##### Provenance

Christian Humann (1921-81).

Pan-Asian Collection.

Robert Ellsworth (1929-2014), New York, July 1993.

Formerly on loan to the Los Angeles County Museum of Art (registration number L.76.24.242 a&b).

Distinguished European collection.



122

**SIX ILLUSTRATED PALM-LEAF MANUSCRIPT LEAVES  
FROM THE RAMAYANA  
ORISSA, LATE 17TH CENTURY**

Oriya script incised on to palm leaves, double-sided, 6-8 lines of text to the page, all with incised illustrations with some use of colour, central piercing for thread tie, unbound, between perspex sheets 4.3 x 39 cm. and slightly smaller(6)

£800 - 1,200

€940 - 1,400

US\$1,000 - 1,500

**Provenance**

Formerly with M. Desai (February 1993).  
Distinguished European collection.

The earliest known Orissan palm leaf manuscript dates to circa 1690, for which see S. C. Welch, *India: Art and Culture, 1300-1900*, New York 1985, pp. 62-63, no. 26, as well as a discussion of the type in general. For three examples in the British Library, see J. P. Losty, *The Art of the Book in India*, London 1982, pp. 137-138, nos. 115-118: a *Gitagovinda*, a *Radhakrishnakeli*, and two manuscripts of the tenth canto of the *Bhagavata Purana*, all late 17th or 18th Century).

Palm leaves were dried, flattened and then polished and burnished. The text and illustrations were incised into the surface with great skill and care, since the stylus had to be applied with the right amount of pressure to avoid breaking the leaf. The incisions were then often rubbed with soot or charcoal, and colour was then added.

See L. Y. Leach, *Indian Miniature Paintings and Drawings: The Cleveland Museum of Art*, 1986, pp. 238-241, no. 96, for a double-sided illustrated leaf from a manuscript of the *Ramayana*, dated to the late 18th Century.



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**A PALM-LEAF MANUSCRIPT OF THE *GITA GOVINDA*,  
WITH 27 ILLUSTRATIONS  
ORISSA, LATE 17TH CENTURY**

*complete*, 24 leaves and one blank, double-sided, incised Oriya script,  
8 lines to the page, 27 illustrations in gouache, each leaf pierced with  
central hole for connecting length of string, between wood covers  
painted with floral motifs  
4 x 23.5 cm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Christian Humann (1921-81).

Pan-Asian Collection.

Robert Ellsworth (1929-2014), New York, July 1993.

Formerly on loan to Los Angeles County Museum of Art (registration  
number L.76.24258).

Distinguished European collection.





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## OTHER PROPERTIES

124

### A RARE UNDERGLAZE-PAINTED POTTERY TILE FROM THE PORTUGUESE CONVENT OF SANTA MONICA IN GOA (BUILT 1627)

#### NORTH INDIA, PROBABLY SINDH, 16TH CENTURY

of rectangular form, decorated in cobalt blue and turquoise on a white ground with a pomegranate tree with hatched trunk, three pomegranates and two large flowers, simple border, in wood frame with handwritten note pasted to reverse dated 27 November 1956 describing the history of the tile  
the tile 19.5 x 21.5 cm

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

#### Provenance

Collection of Robert R. Lewis, according to the handwritten note dated 1956, to the reverse.

Private UK collection, acquired in London in the early 1980s and thence by descent.

The Convent of Santa Monica was constructed in 1627 and rebuilt after a fire in the mid 17th Century. Whilst Portuguese tiles were imported, Indian tiles were also used in the colonial buildings of Goa, and the group of tiles to which the present lot belongs were most likely produced in Sindh the century before they were installed in the convent.

For further discussion and comparable examples of tiles from the Convent of Santa Monica, including a panel of tiles in situ, see Arthur Milner, *Indian Tiles*, London 2021, pp. 163-165, Figs. 4.40, 4.41, and 4.42. Another similar tile is in the National Tile Museum, Lisbon.

125

### AN INDO-PORTUGUESE SILVER FILIGREE TAZZA INDIA, PROBABLY GOA, 17TH/ 18TH CENTURY

of shallow circular form with flattened scalloped rim on a tall foot with flaring base, with a tight filigree decoration consisting of intricate scrolling foliate motifs overlaid with curved scrolling tendrils  
20.1 cm. diam.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

For an 18th Century Indo-Portuguese *thali* of comparable form, see Christiane Serra Fabri-Terlinden et. al., *Mughal Silver Magnificence: 16th- 19th Century*, 1987, p. 101, no. 128. A 17th Century casket with similar decoration is also in the same publication (*op. cit.* p. 152, no. 225).



126 Y Φ

**AN IVORY-INLAID WOOD CABINET  
GUJARAT OR SINDH, 17TH CENTURY**

of rectangular form with drop front opening to reveal six drawers, the front, sides and interior variously decorated in ivory and green stained ivory inlay with figures hunting tigers, peacocks holding snakes, trees issuing from vases with perching birds, princes hawking and peacocks feeding their young, the drawers with red stained ivory knobs, brass floral mounts to corners, iron handle to side, iron lock and key, old exhibition label to back for the 'World Refugee Year, *Exhibition of Treasures*' [London, 1959-60], no. 370, exhibitor Maj. Steward; with working key and fitted English 17th Century and later walnut and boxwood strung stand with pull-out secretaire drawer 40.7 x 31.7 x 28.7 cm.; the stand 75.5 cm. high(2)

£8,000 - 12,000

€9,400 - 14,000

US\$10,000 - 15,000

**Provenance**

Formerly in the Collection of a Major Steward.

**Exhibited**

*Exhibition of Treasures*, World Refugee Year, London, 1959-60.

For an example of a 17th Century cabinet featuring very similar decoration and for further discussion of this type, see Amin Jaffer, *Luxury Goods from India*, London, 2002, pp. 44-45, Cat. 15. For the exhibition of 1959-60, see A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, p.409.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no. 8LL2421J.





127

**A DECCANI TINNED-COPPER OPENWORK *PANDAN*  
INDIA, 17TH CENTURY**

of splayed form, the lid flaring to a shoulder surmounted by a dome with raised central boss, profusely engraved and decorated in openwork with a repeat design of split-palmette interlace and floral and foliate motifs, the boss with a central rosette

18.1 cm. diam. max

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

Boxes of this form were produced from the second half of the 17th Century to the middle of the 18th Century and were used to contain pan or betel, which consisted of slices of betel nut mixed with lime paste and wrapped in betel leaves. The chewing of pan was considered an important part of courtly life. Such boxes were produced in a variety of metalwork techniques, outlined in Mark Zebrowski's *Gold, Silver and Bronze from Mughal India*, London, 1997, pp. 263-277. Whereas Mughal examples were decorated with the naturalistic floral motifs associated with Mughal art in Northern India, the stylised interlace of the present lot is typical of Deccani taste. For an example of a gilt copper 17th Century openwork Deccani *pandan*, and a *bidri pandan* of comparable form, see *op. cit.* p. 267, cat. nos. 455a&b & 453. For an 18th Century openwork example sold at Christie's, see *Art of the Islamic and Indian Worlds*, 20 October 2016, lot 119.





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**A DECCANI LACQUER PENBOX  
INDIA, 17TH CENTURY**

of rectangular form with curved ends, of papier-mâché and wood decorated in polychrome and gold with a landscape scene containing trees and buildings, overlaid with large split palmettes, to the lid and the sides of the body, the sides of the lid with undulating foliate vines, the base with sprigs of flowering plants, the inner lid with three cartouches and two rosettes

26 cm. long

£6,000 - 8,000

€7,000 - 9,400

US\$7,500 - 10,000

Examples of lacquer work from the Deccan are rare. The large-scale landscape scene portrayed on the present lot is particularly unusual, in contrast to the figural illustrations or *gol-o-bulbul* motifs that are more commonly known in lacquer work from Persia and India.

The gold scrollwork decoration on black ground on the side of the lid, however, is typical of Persian and Indian lacquer penboxes and also features in the work of the well-known seventeenth-century artist Rahim Deccani (see: Nasser D. Khalili, B.W. Robinson and Tim Stanley, *The Nasser D. Khalili Collection of Islamic Arts: Lacquer of the Islamic Lands Part 1*, London: The Nour Foundation, 1996, pp.243-245)

The medallion and cartouche motifs on the lid interior are evocative of Persian book cover decoration, and a similar design also features on the interior wall of the tomb of Ahmad Shah Bahmani I of the Bahmani Sultanate (Navina Najat Haidar and Marika Sardar, *Sultans of Deccan India, 1500-1700 : Opulence and Fantasy*, New York and New Haven: The Metropolitan Museum of Art and Yale University Press, 2015, p. 33, cat. 25).

**A LARGE PAINTING DEPICTING THE BATTLE OF CONDORE IN DECEMBER 1758, DURING THE THIRD CARNATIC WAR, WITH EAST INDIA COMPANY TROOPS UNDER COLONEL FORDE ENGAGED AGAINST FRENCH TROOPS AND THEIR ALLIES SOUTH INDIA, 19TH CENTURY**

gouache and oil on canvas, *nasta'liq* and English inscriptions on painted surface naming Colonel Forde and others, an inscription, perhaps the artist's, at lower right *Prashad, 1796*  
82 x 140 cm.

£20,000 - 30,000

€23,000 - 35,000

US\$25,000 - 37,000

**Provenance**

Bonhams, *Islamic and Indian Art*, 16th October 2003, lot 62.  
Private UK collection.

The date of the painting is probably around the middle of the 19th Century. The signature and apparent date *Prashad, 1796* would seem to be either spurious or a reference to an earlier work.

The English inscriptions read:

*Toosee Deelam* (left): possibly a garbled reference to the Frenchman de Bussy (who did not in fact fight at the battle).  
*Maharajah Anand Gajapati Raj Maneh Sultan Bahadur* (right, on the British side).

The various identifying inscriptions in Persian are as follows: Khwajah Shukrullah; Dhu'l-Faqar Khan; Raja Jagti Raj; Khwajah Habibullah; Birlad Bahadur; Muhammad Husayn; Karnal Ford [Colonel Forde]; Sayyid Muhammad, Arab commander (*sardar-i 'arab*); Maharaja Anand Gajapati Raj Maneh Sultan Bahadur.

**THE PAINTING**

For another similar large painting (75 x 132 cm.) of this battle scene, with variations in the composition, see J. Bautze, *Interaction of Cultures: Indian and Western Painting - the Ehrenfeld Collection*, Alexandria (VA), 1998, pp. 140-143, no. 34. Both paintings are in the tradition of large South Indian battle scenes of the late 18th and early 19th Century, examples being those depicting the subjects such as the Battle of Polilur (1780) between the forces of Haider Ali and Company troops, which were probably produced at Seringapatam (see, for example, Sotheby's, *Arts of the Islamic World*, 6th October 2010, lot 60; 30th March 2022, lot 70). These seem to combine the large heavily-peopled procession scenes of South India, and European 18th Century portrayals of battle.

**THE BATTLE**

The Battle of Condore took place near Masulipatam on 9 December 1758 during the Third Carnatic War, an Indian extension of the Seven Years' War between the European powers. An Anglo-Indian force under the command of Colonel Francis Forde (who appears on horseback just to the right of centre, with an inscription 'Karnal Ford') attacked and defeated a similarly sized French force under the

command of Hubert de Brienne, Comte de Conflans, capturing all their baggage and artillery. The victory allowed the British to lay siege to Masulipatam, which they stormed on 25 January 1759, ending French power in the Deccan.

Part of a slightly later official Company account of the battle reads as follows:

*The French battalion of Europeans was in the centre of the line, with thirteen field-pieces, divided on their flanks, the horse 500 were on the left of the battalion; 3000 sepoys formed the right wing, and the same number the left, and with each wing were five or six pieces of cumbrous cannon. The English army drew up with their Europeans in the centre, the six field-pieces divided on their flanks; the 1800 Sepoys were likewise equally divided on the wings.*

*The spoil of the field and camp was 30 pieces of cannon, most of which were brass; 50 tumbrils, and other carriages laden with ammunition; seven mortars from thirteen to eight inches, with a large provision of shells; 1000 draught bullocks, and all the tents of the French battalion. Three of their officers were killed in the field, and three died of their wounds the same evening; 70 of their rank and file were likewise killed, or mortally wounded: six officers and 50 rank and file were taken prisoners, and the same number of wounded were supposed to have escaped. Of the English battalion, Captain Adnet and 15 rank and file were killed; Mr Macguire, the paymaster, and Mr Johnstone, the commissary, who joined the grenadiers, two officers, and 20 of the rank and file, were wounded; the Sepoys had 100 killed and more wounded. No victory could more compleat.*

*History of the Military Transactions of the British Nation in Indostan from the Year MDCCXLV, 1778.* (For the full account of the battle, from which the above paragraphs are taken, see Bautze (op. cit.), pp. 141-143).

While the Battle of Plassey in June 1757 had secured the possession of Bengal, Clive felt that British authority could not be considered as safely established until the French were driven out of the Deccan. The able French officer M. de Bussy had built up French power in the Northern Circars (*sarkars*) between the Company's two eastern presidencies. De Bussy had secured the grant of these coastal districts from the Nizam, and had established an efficient system of administration and organised a powerful army. At the beginning of 1759 the Comte de Lally, the governor-general at Pondicherry, suddenly recalled de Bussy from Masulipatam, and appointed M. Conflans, a less competent officer, to succeed him. At this juncture Colonel Forde landed at Vizagapatam with a small force of five hundred Europeans, two thousand sepoys, and twelve guns. He at once advanced against Conflans, and, after defeating him at Condore, took Rajamahendri and all the baggage of the French army. After some delay due to lack of pay for the troops, he quieted his soldiers by promising them the booty in Masulipatam. After victory at Condore he laid siege to the city, storming the town on 25 January 1759, in the process losing a third of his force, but the city was taken, and five hundred French soldiers and 2,100 of their sepoys surrendered. The French thus lost their foothold in the Deccan.



## COLONEL FORDE

Francis Forde (1718–1770) was born in Seaford in Ireland, the seventh son of Mathew Forde MP. After Trinity College Dublin, from which he graduated in 1738, he joined Colonel Aldercron's 39th Regiment of Foot, arriving in India in the mid-1740s during the War of the Austrian Succession. By 1746 he was a Captain. In 1755 at the request of Clive he resigned his commission in the regular British Army to take up a post in the East India Company's forces. He was soon the British second in command in Bengal following the Battle of Calcutta. He later served with Clive at the Battle of Plassey, which is always held to have cemented British power in Bengal and India generally.

In a book about his illustrious ancestor, Lionel Forde wrote: 'His short and brilliant military career may be truly described as meteoric. With one exception his military actions were markedly successful' (L. Forde, *Lord Clive's Right-Hand Man: a Memoir of Colonel Francis Forde*, London 1910, p. xiii; see also especially pp. 53-61 on the Battle of Condore (available online)).

Forde was both publicly and privately thanked by Clive after Condore and the capture of Masulipatam, but he was disappointed when he found, on returning to Calcutta, that after having resigned his commission in the King's army the directors of the East India Company had refused to confirm his commission in their service. Nevertheless he was ready to assist Clive in his operations against the Dutch at Chinsurah, and Forde was the recipient of Clive's famous note (in pencil on the back of a playing card) when Forde reported that the Dutch were in a favourable position to be attacked, and that he only wanted an order in council to attack. 'Attack at once; will send order in council,' was Clive's response, going back to his game. Forde attacked, and completely defeated the Dutch.

Clive obtained a company's commission for Forde. On his recommendation he was appointed as one of the three supervisors who were to be despatched to India with full powers to examine every department of the administration of the East India Company. They set sail in the frigate *Aurora* in September 1769. The vessel left the Cape of Good Hope on 27th December 1769, but the ship disappeared en route to India and Forde was believed drowned with the rest of the passengers and crew.



**A LARGE PAINTING DEPICTING OLD COURT HOUSE STREET, CALCUTTA, AFTER THE PRINT BY THOMAS DANIELL CHINESE SCHOOL, PROBABLY CANTON, 19TH CENTURY**

gouache on paper, Chinese patterned silk border, framed  
137.5 x 210 cm.; with frame 150 x 225 cm.

£15,000 - 20,000

€18,000 - 23,000

US\$19,000 - 25,000

**Provenance**

A private San Francisco collection, assembled in the 1960s and 70s. Bonhams, San Francisco, *Fine Asian Works of Art*, 29th June 2009, lot 8281.

In the collection of Ed Hardy, San Francisco.

Abell Auction Company, Los Angeles, USA, March 2023.

Our painting was probably executed between 1820 and 1860, on the basis of comparison with the development of Chinese oil paintings depicting Canton. From the late 18th Century views of the waterfront there were produced by local artists for western merchants and ship owners visiting the port. At first they were painted in bodycolour on paper, fine linens or silk, but canvas and oil paints appear to have been introduced to the Cantonese artists' studios in the last quarter of the 18th century.

William Sargent notes: 'Exactly how Chinese artists learned western techniques and what their attitudes were towards their customers is not known [...] There are no records of East Asian artists studying under western teachers, other than in schools established in Asia by the Church specifically for the production of religious art. However, European artists did visit Asia, and their presence in coastal trading ports eventually influenced local imitators. It is more likely, however, that Asian artists learned western techniques from copying prints, book illustrations or other secondary sources'. A watercolour from a series of one hundred, in the Victoria and Albert Museum, depicting trades, produced in Canton, circa 1790, shows a Chinese artist



Old Court House Street Looking South, from Thomas Daniell's *Views of Calcutta*, 1778

painting on to glass with a European engraving propped up in front of him (see William R. Sargent, 'Asia in Europe: Chinese Paintings for the West', in A. Jackson, A. Jaffer (edd.), *Encounters: the Meeting of Asia and Europe, 1500-1800*, London 2004, pp. 274-275, and plate 21.2). For another example, circa 1800, see P. Conner, *Paintings of the China Trade: the Sze Yuan Tang Collection of Historic Paintings*, Hong Kong 2013, p. 118, no. 103.

A Chinese porcelain dish of circa 1795 bears a design derived from an English engraving of 1794 of Fort William (the Company settlement which became Calcutta); the service of which the dish was part was probably produced for export to India for the use of Company employees (see P. Conner, *The China Trade, 1600-1860*, Brighton 1986, pp. 100-101, nos. 135 and 136). A second example is a painting on linen or silk by a Chinese artist of the late 18th Century, after a print depicting Stockholm harbour by the Swedish artist Olaf Jacobsson Arre (1731-1809). Conner notes that 'while following the original engraving in most respects, the Cantonese export artist has lent a decidedly Chinese quality to some of the ships in the harbour' (see P. Conner, op. cit. (2013), p. 85, no. 74).

The copying of a Daniell print here represents an interesting complication of the direction of influence, for the Daniells were amongst the first British artists to visit China (in their case, on their homeward journey from India in 1793-94 as part of a convoy including Lord Macartney, himself returning from an embassy). Thomas Daniell produced views of the waterfront at Canton (from which prints were derived): see P. Conner, *The Hongs of Canton: Western Merchants in South China, 1700-1900, as seen in Chinese Export Paintings*, London 2009, pp. 61-63, and figs. 2.33 and 2.34. However, as Sargent and Conner note, prints and illustrations seem to have been the main source for the Asian artists.

The Cantonese artists, in their frequent depictions of the Hongs (waterfront offices and warehouses) at Canton and the European 'factories' there, were used to portraying streets and buildings, as well as the population filling them: see, most strikingly in relation to our painting, an 1807 work showing a street scene with officials arriving outside the hongs before the trial of European seamen in Canton (see P. Conner, 2013, p. 142, no. 127). Here then, in our painting, they combine their source in a European print with the sort of scenes they were already painting of their home background - while doubtless being aware of the commercial possibilities of producing a view of Calcutta for British consumption. While our painting is still in gouache on paper, its scale is clearly related to a new familiarity with Western oil paintings of the late 18th Century.

The view in our painting is a close copy of the print (coloured etching with aquatint) depicting Old Court House Street from the north, no. 9 from Thomas Daniell's *Views of Calcutta*, 1788 (illustrated in, for example, M. Archer, *Early Views of India: the Picturesque Journeys of Thomas and William Daniell 1786-1794*, London 1980, fig. 12; or J. P. Losty, *Calcutta: City of Palaces*, London 1990, p. 57, fig. 27).

Archer writes in his caption:

*Old Court House Street ran north-south from the Old Court House in Tank Square along the eastern side of Government House to the Maidan. Its comfortable mansions of many different designs are set in compounds on either side of the road. The street is busy with varying forms of Indian and British transport - an elephant, a canopied bullock carriage, sedan chairs, palanquins and carriages. People of many types, including an ascetic, mingle in the road.*





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**AN ENAMELLED SILVER-GILT PANDAN  
LUCKNOW, 18TH/ 19TH CENTURY**

of circular form comprised of three hinged sections, the base with six teardrop compartments with hinged lids decorated in green enamel, the central section a circular compartment, the hinged lid of domed form with bud finial unscrewing to become a small spoon, hinged clasp to front, decorated in polychrome enamel with floral sprays, fish and birds, old label to interior describing function of spoon finial  
12.8 cm. high; 588 g.

**£4,000 - 6,000**

**€4,700 - 7,000**

**US\$5,000 - 7,500**

For a pandan of similar form and dated to the early 19th Century, see *Mughal Silver Magnificence*, p. 145, Cat. 212. Comparable decoration can also be found on a spice box from Lucknow in the Los Angeles Country Museum of Art and a huqqa base from a Private Collection, both dated to the 18th Century, illustrated in M. Zebrowski, *Gold, Silver & Bronze from Mughal India*, London, 1997, pp. 84-85, Cat. 70a & b & 71.



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**A MUGHAL GILT-GLASS HUQQA BASE  
NORTH INDIA, 18TH CENTURY**

of bell shaped form, the flaring neck with raised ring, the surface cut and decorated in gilt with a lattice filled with flowerhead motifs, above and below borders of undulating floral vines, the neck with flowerhead motifs

18 cm. high

**£2,500 - 3,500**

**€2,900 - 4,100**

**US\$3,100 - 4,400**

**Provenance**

Distinguished European collection, acquired from Maharukh Desai, London, in 1998.



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**A CARVED JADE BOX  
NORTH INDIA, 19TH CENTURY**

of circular form on a flat base, the lid carved and decorated with a band of floral and foliate motifs surrounding a central flowerhead, the sides with a floral and foliate scrolling vine  
6.6 cm. diam., 3.1 cm. high

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

**Provenance**

Collection of the late Gerard Arnhold (1918-2010).

Christie's, *The Art of China: Featuring The Arnhold Collection*, 4 September 2019, lot 70.

This particular form of jade box was popular in the courts of Qing dynasty China during the eighteenth and nineteenth centuries. A comparable round box is in the National Palace Museum, Taipei, with Chinese inscriptions, made for the Qianlong emperor (reg. 1735-96 AD) (see: *Exclusive Beauty - Islamic Jades*, Taipei: National Palace Museum, 2007, p. 106, 255). Another similar round box, now in the Victoria & Albert Museum, London, has an inscription marking it as the property of the succeeding Jiaqing emperor (reg. 1796-1820) (Accession number 712:1, 2-1903).



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**A CARVED JADE MIRROR BACK  
NORTH INDIA, 18TH/ 19TH CENTURY**

of flat oval form, carved in low relief with a central floral spray surrounded by a plain border, with accompanying box  
14.7 cm. wide

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

A comparable seventeenth-century oval mirror back with foliate borders and a knob handle can be found at the Salar Jung Museum, Hyderabad (Accession number XLIX-1037). See: M.L. Nigam, *Jade Collection in the Salar Jung Museum*, Hyderabad: Hyderabad Museum Board, 1979, Fig. 9.



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**A PAIR OF TANJORE SILVER-INLAID COPPER VESSELS  
SOUTH INDIA, 19TH CENTURY**

each of waisted form with stepped lids and *yali* handles, profusely decorated in silver inlay with a band of undulating vines with perching birds, repeat quatrefoil and palmette motifs, an acanthus frieze to lid, engraved rosette to base  
each 25 cm. high(2)

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Property of The Royal College of Music, London.

Christie's South Kensington, *Indian and Islamic Works of Art*, 17 October 2003, lot 158.



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**J. PH. VOGEL, TILE-MOSAICS OF THE LAHORE FORT, FIVE  
ISSUES ON THE SUBJECT FROM THE JOURNAL OF INDIAN ART  
AND INDUSTRY**

**W. GRIGGS & SONS, LTD., LONDON, 1911-1912**

comprising the issues from January, April, July and October 1911 and April 1912, with a total of 26 pages of text, and 76 lithographed and chromolithographed plates (35 in colour)  
750 x 276 mm.(5)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

*The Journal of Indian Art and Industry* was printed in 17 volumes between the years 1884 and 1917 under the patronage of the Indian Government, and featured the essays of leading scholars, such as George M. Birdwood and John Lockwood Kipling. It was profusely illustrated with photos and chromolithographs of pottery, metalwork, jewellery, architectural details, tapestries and textiles, many with gold and silver overprinting, representing a highpoint in the art of chromolithography.

These five issues on the tile work of the Lahore Fort were combined and reprinted in book form in 1920.



137

**A GILT-COPPER MOUNTED ELEPHANT HEAD ORNAMENT  
(NETTIPATTAM)**

**SOUTH INDIA, 20TH CENTURY**

of tapering form, the quilted cotton ground decorated with applied gilt-copper crescent and circle elements with a central lobed element, the interstices with smaller elements, the crescent with pendent chains of palmette and circle motifs, a fringe of gilt copper bell-shaped elements with polychrome tassels

184 x 91 cm. including tassels

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000

**Provenance**

Distinguished European collection, acquired from Rossi & Rossi, London, in 2002.

*Nettipattam* is an ornament used in Kerala to adorn the forehead of temple elephants during festivals. According to tradition, Brahma was the first divinity to create a forehead embellishment for Indra's white war elephant, Airavata. The large circular elements represent different deities, whilst the lobed central element represents the trinity, Brahma, Vishnu and Shiva. The crescents represent the nine heavenly bodies whilst the ground of small circular elements represents the stars.

For another example, see Sotheby's, *Islamic and Indian Art, Oriental Manuscripts and Miniatures*, 22nd-23rd October 1992, lot 428.



137A

**A RUBY-SET GOLD 'JASMINE BUDS' NECKLACE  
(MALLIGAI ARUMBU MALAI)  
SOUTH INDIA, PROBABLY TAMIL NADU, EARLY 20TH  
CENTURY**

comprising faceted conical elements each set with a single ruby below an engraved foliate element, alternating with further engraved foliate sections, attached to a flat chain, the engraved openwork clasp in the form of two *hamsa* birds, with securing pin  
58.5 cm. long; 202 g.

**£15,000 - 20,000**

**€18,000 - 23,000**

**US\$19,000 - 25,000**

**Provenance**

Acquired in Delhi in 1994.

The distinctive design of the present lot derives from the culture of the Tamil Nadu and Kerala region, where such necklaces would have been worn by the bride during a traditional wedding. A comparable 19th Century example is in the Metropolitan Museum of Art, New York, bequested by Cynthia Hazen Polsky in 1991 (Accession No. 1991.32.2). For further examples, see Usha R. Bala Krishnan & Meera Sushil Kumar, *Indian Jewellery: Dance of the Peacock*, India, 2001, pp. 102-3, Cat. 145 & 146.





138

**A GEM-SET ROCK CRYSTAL PACHISI SET WITH METAL-THREAD AND PEARL-EMBROIDERED VELVET BOARD  
INDIA, 19TH/ 20TH CENTURY**

comprising 16 rock crystal playing pieces, 3 rock crystal dice, 1 board, the playing pieces set with coloured gemstones in gold *kundan* forming floral motifs and birds, the dice with gold *kundan* pips, the burgundy velvet board decorated with gilt metal-thread and embroidered with seed-pearls and ruby beads with floral motifs, accompanied by a fabric case and storage box  
*the pieces each 2.3 cm. high(22)*

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

Pachisi is a board game that originated in India. It can be seen represented in numerous paintings, one such example being a mid-18th Century Mughal painting depicting a prince playing the game with a champion, sold in these rooms (see Bonhams, *Islamic and Indian Art*, 8 October 2009, lot 247). A further painting in the Victoria and Albert Museum, London, depicts Krishna and Radha playing the game (Accession No. IM.292-1914). An example of a velvet pachisi board with floral motifs is in the British Museum, London, as well as a set of rock crystal playing pieces (Numbers As1898,0703.735 & As1880,0610.2.a-p).





139

139

**AN EMERALD AND DIAMOND-SET ENAMELLED GOLD BANGLE**

**NORTH INDIA, 19TH/ 20TH CENTURY**

of hinged form with pin fastening, the rectangular emerald carved with foliate designs and set with diamonds in gold *kundan* forming a floral motif, the exterior set with diamonds in gold *kundan* on a ground of green, white and black enamel with foliate designs, the interior decorated in polychrome enamel with floral motifs  
6.5. cm. diam. max.; 81.1 g.

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700



140

140

**A PAIR OF GEM-SET ENAMELLED GOLD EARRINGS**  
**NORTH INDIA, 18TH/ 19TH CENTURY**

each comprising a domed section with seed pearl fringe surmounted by a flower shaped element set with a white sapphire, below a pendant element in the form of a fish with seed pearl fringe, decorated in green, blue, white and black enamel and set with paste  
each 8 cm. long; 61.1 g. total weight

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

## PROPERTY OF A LADY

141

### **A DIAMOND-SET AND EMERALD ENAMELLED GOLD NECKLACE**

#### **NORTH INDIA, 19TH CENTURY**

the openwork floral pendant with applied silver palmette to centre, suspended from a foliate element surmounted by a floral motif, the chain formed of openwork floral motifs interspersed by seed pearls, profusely inlaid with diamonds, emerald fringe to each side of chain, large pendent emerald to pendant, the reverse decorated in polychrome enamel with floral decoration, 9 carat gold clasp with hallmark for Birmingham

*42.8 cm. from pendent emerald to end of chain; 240 g.*

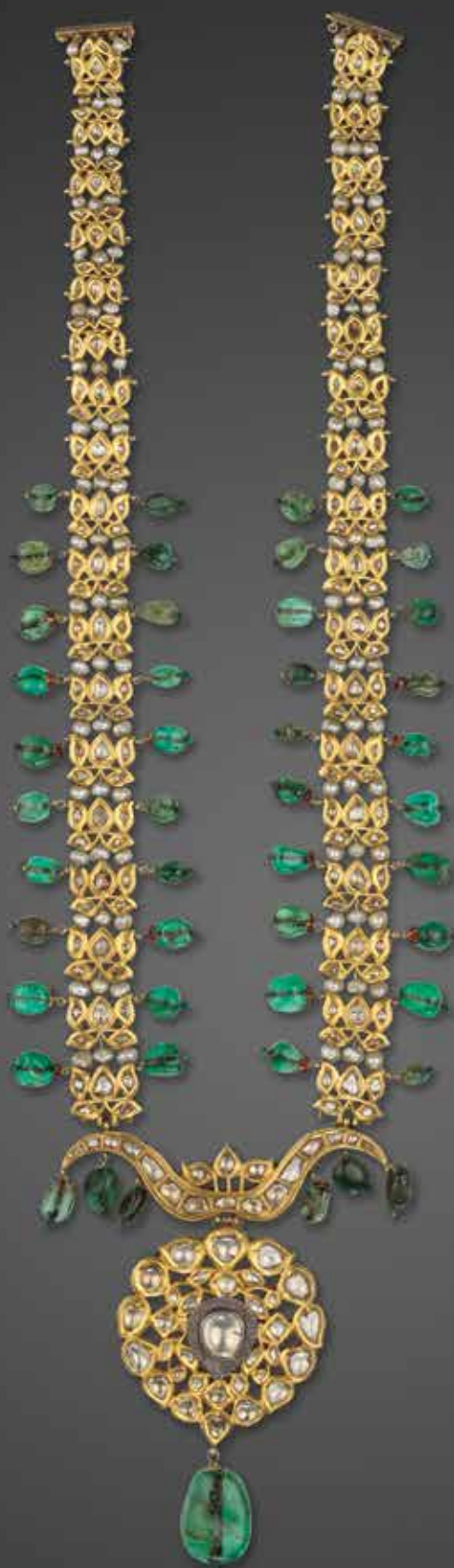
**£15,000 - 20,000**

**€18,000 - 23,000**

**US\$19,000 - 25,000**

#### **Provenance**

Private UK collection







142

142

**A GEM-SET GOLD CHOKER NECKLACE (GULUBAND)  
SOUTH INDIA, 19TH/ 20TH CENTURY**

comprising twenty-one gold elements set with gems including emeralds, linked by a border of gold braided wire, verso engraved with floral motifs, with silk tassel fastenings  
*the central section 18 cm. long; 60.6 g.*

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

**Provenance**

Bonhams, *Islamic and Indian Art*, 6 April 2006, lot 544.  
Private UK collection.



143

143

**A RUBY-SET GOLD CHOKER NECKLACE (GULUBAND)  
SOUTH INDIA, 19TH/ 20TH CENTURY**

comprising three rows of gold beads formed of thirty-three linked elements, with three applied floral motifs of rubies in gold settings with suspended swags of seed-pearls and pendant gold beads, with braided silk fastenings  
*excluding silk cord 17.3 cm. long; 72.1 g.*

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

**Provenance**

Private UK collection.



144

**A GEM-SET ENAMELLED GOLD NAVRATNA ARMBAND  
(BAZUBAND)  
INDIA, 20TH CENTURY**

the central element of hexagonal form with hinged foliate element to each side, applied floral element to each part, pendant drop elements to lower edge, set with gems including emerald, sapphires, diamonds, coral and varicoloured gemstones, the reverse decorated in polychrome enamel with birds and floral decoration  
11.5 x 5 cm. excluding drops; 90.7 g

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

**Provenance**

Bonhams, *Islamic and Indian Art*, 28 April 2005, lot 644.  
Private UK collection.



#### OTHER PROPERTIES

145

#### **AN IMPRESSIVE DIAMOND-SET ENAMELLED GOLD NECKLACE**

##### **NORTH INDIA, 20TH CENTURY**

comprising a series of hinged flowerhead elements, one pendent,  
set with diamonds and central rubies, the reverse decorated in  
polychrome enamel and gilt with floral and foliate motifs  
*68 cm. max. long; 335 g.*

£30,000 - 50,000

€35,000 - 59,000

US\$37,000 - 62,000

#### **Provenance**

Formerly in the collection of Lady Leslie Ridley-Tree (1924-2022),  
California.

Lady Leslie Ridley-Tree was a leading philanthropist in California. A  
number of art works from her collection are in the Santa Barbara  
Museum of Art.







146

**A DIAMOND-SET ENAMELLED GOLD NECKLACE AND  
EARRINGS  
INDIA, 20TH CENTURY**

the necklace comprising a series of elongated elements set with diamonds in closed back settings and a pendent openwork floral element with a ruby drop, the reverse decorated in polychrome enamel with floral and foliate motifs on a cream ground; each earring in the form of a flowerhead with a pendent teardrop-shaped element and a ruby drop, with four suspension loops, the reverse decorated in polychrome enamel and gilt with floral and foliate motifs, a screw and clip to the reverse

*each earring 6.1 cm. long, the necklace 28 cm. long; total weight 236 g.(3)*

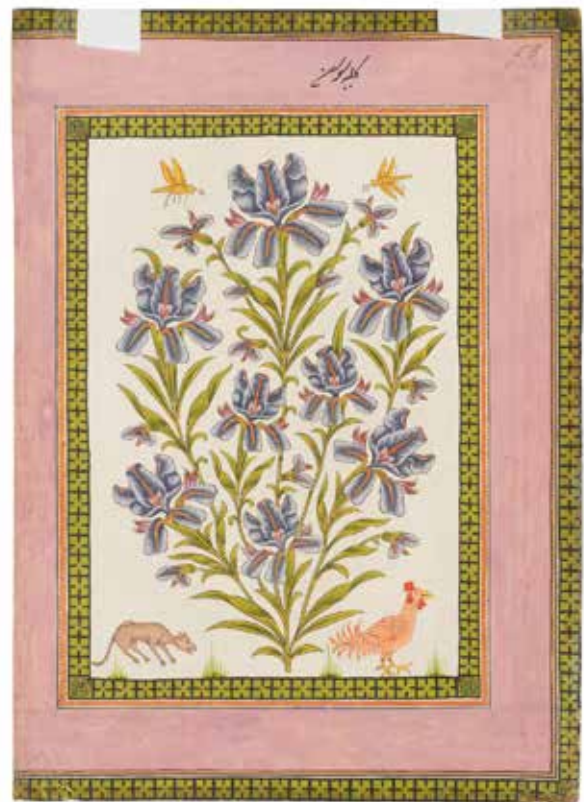
£15,000 - 20,000

€18,000 - 23,000

US\$19,000 - 25,000







(verso)

147

**A NOBLEWOMAN SEATED ON A TERRACE LISTENING TO MUSIC**

**MUGHAL, CIRCA 1730-40**

gouache, gold and silver on paper, laid down on an album page with brown borders, *nasta'liq* inscription in upper border; **verso, a stylised floral composition** depicting a iris surrounded by bees, a jackal and a cockerel, green and pink outer borders, *nasta'liq* inscription in pink border  
*painting 230 x 165 mm.; album page 299 x 212 mm.*

**£10,000 - 15,000**

**€12,000 - 18,000**

**US\$12,000 - 19,000**

**Provenance**

Originally from an album put together in Lucknow in the 1780s.  
 Sir Thomas Phillipps (1792-1872), Ms. 26074.  
 Sotheby's, *Bibliotheca Phillippica*, Part IV, 26th November 1968, lot 332 (unillustrated).  
 Formerly in the collection of Francoise and Claude Bourellet, Paris.

The inscriptions read:

Recto: *padshahzadi-ye dara shikuh*, 'Royal daughter of Dara Shikuh' (incorrect) and numbered 57

Verso, in Urdu: *kali sosan*, 'black iris', and numbered 58.

Ladies amusing themselves on terraces became one of the standard compositions of Mughal artists in the 18th Century, with certain figures producing the prototypes for copies or variations on their compositions. See for example, a work by Anup Chattar, circa 1710 (illustrated in J. P. Losty and M. Roy, *Mughal India: Art, Culture and Empire*, London 2012, pp. 182-183, fig. 123); and by Dalchand, circa 1710, in the C. Polsky collection, New York (illustrated and discussed in T. McInerney, 'Dalchand', in M. C. Beach, E. Fischer, and B. N. Goswamy, *Masters of Indian Painting*, Zürich 2011, p. 567, fig. 1). laid the groundwork early in the century and many other artists copied their images or made variations on them.

148 \*

**A LADY SEATED ON A TERRACE HOLDING A NARCISSUS,  
WITH AN ATTENDANT  
MUGHAL, ATTRIBUTED TO MUHAMMAD REZA-I-HINDI,  
CIRCA 1760-63**

gouache and gold on paper, gold and coloured inner borders and margin rules, plain outer border, **verso** eight lines of Persian and Arabic texts written in *naskhi* script, excised from different manuscripts, 15th-16th Century, red and blue paper borders  
painting 185 x 135 mm.; with borders 303 x 252 mm.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

**Provenance**

Perhaps from an album produced for Sir Charles Forbes, 1st Baronet (1774-1849), circa 1790.

Colonel Sir John Forbes, DSO, DL, Bt.

Perhaps Sotheby's, 10th December 1962.

See the following lot in this sale (149) for a painting from the Forbes collection.

Muhammad Reza-i-Hindi (perhaps so called because he went, or was taken, to Persia, and so was working outside India), was active within the provincial Mughal courts in the mid-18th Century, and was certainly active in around 1760, when he produced several paintings, signed and unsigned, which were part of an album produced for Sir Charles Forbes, 1st Baronet (1774-1849). This album, offered by Colonel Sir John Forbes, DSO, DL, Bt. was sold at Sotheby's in 1962 and dispersed). Several of these paintings have appeared and have been published: see for example, E. Binney, *Indian Miniature Painting from the Collection of Edwin Binney 3rd*, Portland 1973, p. 109, no. 86 (signed and dated AH 1175/AD 1761); Sotheby's, *Fine Oriental Miniatures, Manuscripts, Qajar Paintings and Lacquer*, 4th May 1977, lot 347; Simon Ray, *Indian and Islamic Works of Art*, April 2006, pp. 128-129, no. 60 (signed and dated AH 1175/AD 1761); Bonhams New York, *Arts of India, Southeast Asia, and the Himalayas Online*, 17th-24th September 2021, lot 1232.

See also T. Falk & M. Archer, *Indian Miniatures in the India Office Library*, London 1981, no. 211; and the David Collection, Copenhagen (12/2002).

The calligraphy on the reverse of the above lot is of a similar type to the Bonhams New York example cited above, and also has almost identical maroon, gold and blue paper borders. The calligraphy here consists of sections excised from at least two different manuscripts, one from a 15th century Persian manuscript of *Kalilah va Dimnah*, and the rest in Arabic, 15-16th century, comprising sections of text said to be from a letter of Imam 'Ali to his son Hasan.

149

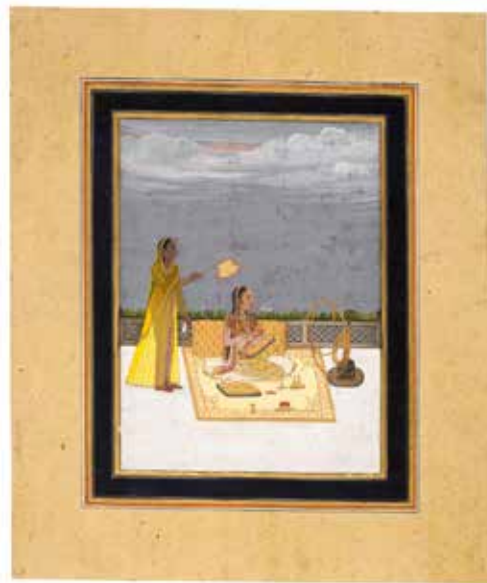
**TIMUR ENTHRONED ON A PALACE TERRACE  
OUDH, PERHAPS MURSHIDABAD, LATE 18TH CENTURY**

gouache and gold on paper, gold and coloured borders; verso, **a Shi'a calligraphic composition in the form of a face, North India, 19th Century**, in gold against a scale-like ground within a circle, all against a ground of profuse floral motifs, the upper part of the page with a lobed *mihrab* composed of floral motifs  
painting 240 x 190 mm. (sight); album page verso 355 x 245 mm.

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000



148



149

**Provenance**

Sir Charles Forbes of Newe and Edinglassie, 1st Baronet (1774-1849): probably acquired during his time in Bombay, or by one of his family.

In the collection at Castle Newe, Scotland, by the early/mid 19th Century, the Baronial seat of the Forbes, amongst an extensive collection of Indian art, antiques, weapons and armour.

Sir John Stewart Forbes, 6th Baronet, (1901-1984), the vendor's great-great uncle, who sold the Forbes collection of Indian paintings at Sotheby's in the 1960s.

Mr J P Foster OBE, Emeritus Surveyor of the Fabric of Westminster Abbey, the vendor's grandfather, who bought the painting back from the Sotheby's sale (and whose mother was Sir Charles Forbes, the 5th Baronet's daughter Evelyn Marjorie Forbes).

Thence to the seller's mother, who presented the painting to him in 2010.

For the full note on this lot, see the online catalogue.



150

150

**A MUGHAL PRINCE STANDING IN A LANDSCAPE, HOLDING A MUSKET, SWORD AND SHIELD, FORMERLY FROM AN ALBUM MADE FOR WILLIAM FRASER  
MUGHAL, DELHI, CIRCA 1800**

pencil and gouache on paper, blue and orange gold-decorated inner borders, fine floral outer border  
painting 187 x 105 mm.; album page 312 x 208 mm.

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000

**Provenance**

Malcolm R. Fraser, descendant of William and James Fraser.  
Sotheby's, *Fine Oriental Manuscripts, Miniatures and Qajar Lacquer*, 13th-14th October 1980, lot 211 (not illustrated).  
Formerly in the collection of Saeed Motamed (1925-2013).  
Christie's South Kensington, *The Saeed Motamed Collection: Part II*, 7th October 2013, lot 271.  
Private UK collection, 2013-present.

Five pages from the same album, all but one with the same distinctive floral borders as the present lot, were sold at Sotheby's, *Arts of the Islamic World*, 3rd October 2012, lots 85-89, amongst a section (lots 81-102) of works formerly in his possession. The borders of lots 82 and 84-87 are particularly close to that of our painting, and imitate 'high' Mughal 17th Century album pages.

All were formerly possessed by William Fraser (1784-1835), and remained in the Fraser family until the album was dispersed (as lots 183-211) in the 1980 Sotheby's sale mentioned above.

For another example of such a painting, a portrait of Sayyid Abu'l Muzaffar Khan, an early 19th Century copy of a 17th Century original by Lalchand (in the Metropolitan Museum of Art, New York), and with the same fine floral borders, see Sotheby's New York, *Indian, Himalayan and Southeast Asian Art*, 6th October 1990, lot 74.



151

151 \*

**ZAYD REVIVES THE FAINTING LAYLA AND MAJNUN, SPRINKLING THEM WITH THE WATER OF LIFE  
MUGHAL, OUDH, ATTRIBUTED TO MIR KALAN KHAN, CIRCA 1770**

gouache and gold on paper, laid down on a trimmed album page with gold-decorated inner borders and ruled inner margins, **verso** three couplets from a *Divan* of poetry written in elegant *nasta'liq* script in black ink within cloudbands on a gold ground, gold-decorated and gold-sprinkled margins  
painting 122 x 70 mm.; with borders 208 x 146 mm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

For the full note on this lot, see the online catalogue



152

**PRINCE KAMRUP AT THE HEAD OF A TROOP OF CAVALRY  
ATTACKING A DEMON  
BENGAL, CIRCA 1780**

gouache and gold on paper, inscribed verso in Persian and English  
175 x 250 mm.

£3,500 - 4,500

€4,100 - 5,300

US\$4,400 - 5,600

**Provenance**

Private Scottish collection until 2014.

Bonhams, *Islamic and Indian Art*, 5th November 2014, lot 379.

With Francesca Galloway, *Into the Indian Mind*, London 2015, no. 22.

Private UK collection.

The Persian inscription verso reads *tasvir-i Kamrup*, 'picture of Kamrup', and the English transliteration *Kamroop*.

The unusual and dramatic subject derives from an Indian romance in which Prince Kamrup seeks out his beloved, Princess Kamalata, over the course of various adventures, battles and shipwrecks. They are finally united. Persian and Urdu versions of such Indian stories became popular, especially in Bengal. An illustrated manuscript of the text *Dastur-i Himmat*, The Model of Resolution, originally composed in 1685, was produced in Bengal circa 1760, containing 209 paintings (now in the Chester Beatty Library, Dublin: see L. Y. Leach, *Mughal and other Indian Paintings in the Chester Beatty Library*, London 1995, pp. 623-654). Some elements of such work, the product of the Bengal courts, appear in our painting, such as the figures and their profiles against a plain ground.



152

153 \*

**AN ELDERLY WOMAN, BIBI JULIYANA (JULIANA DIAS DA COSTA), A FORMER ATTENDANT OF THE MUGHAL EMPERORS  
MUGHAL, CIRCA 1730-50**

gouache and gold on paper, inscribed verso *Bebee Juliana in her old Age* and in *nasta'liq* script  
222 x 151 mm.

£3,000 - 4,000

€3,500 - 4,700

US\$3,700 - 5,000

**Provenance**

Formerly in a private Scottish collection until 2014.

Bonhams, *Islamic and Indian Art*, 7th October 2014, lot 319.

The *nasta'liq* inscription reads: *shabih-e bibi juliya darhalat-e piranha salikehwasma bar abruy-e shah jahanmikashid*, 'Portrait of Bibi Juliya in old age, who used to stain Shah Jahan's eyebrows'.

Juliana Dias da Costa (1658-1734) was of Portuguese descent. Her family either fled for protection to, or were taken prisoner by, Mughal forces during the reign of Aurangzeb. Her father acted as a physician, and she entered into the service of the royal women, but she became most influential at court under Bahadur Shah I (reg. 1707-12), even (it was said) riding into battle beside him. Since she was born in the year he died it is not really conceivable that she 'stained the eyebrows' of Shah Jahan, so the note on the reverse either reflects ignorance of Mughal history, or simply the status of Shah Jahan as the most famous of the Emperors. The district of Delhi, Sarai Jullena, where she established a rest-house, is named after her.



153



154

154

**A PRINCE, PERHAPS A MARATHA, RIDING IN A LANDSCAPE  
ACCOMPANIED BY SOLDIERS AND ATTENDANTS ON FOOT, A  
COLUMN OF TROOPS IN THE DISTANCE  
NORTHERN DECCAN, CIRCA 1780-1800**

gouache and gold on paper  
306 x 229 mm.

£10,000 - 15,000  
€12,000 - 18,000  
US\$12,000 - 19,000

#### Provenance

Acquired in Paris, 1950s.  
Private collection, by descent, Utah, 1950s-2019.

The style of the painting retains many of the features associated with Deccani painting in the 18th Century: for example, the elaborate accoutrements of prince and horse, the delicate depiction of flowers in the landscape. But the depiction of the soldiers and the landscape seems slightly stiffer. Uniforms had been introduced into the Maratha armies by the French generals who served Sindhia and other Maratha chiefs, and here we seem to have a Maratha prince, judging by his flattish turban with its projecting cone, who has adopted the idea for his troops. For discussion (a relatively rare subject in western scholarship) on painting for the Marathas, see H. Shaffer, "Take All of Them": Eclecticism and the Arts of the Pune Court in India, 1760-1800', in *The Art Bulletin*, 2018, vol. 100, no. 2, pp. 61-93.

155

**FOUR PAINTINGS DEPICTING RAGAMALA SCENES AND  
ARISTOCRATIC PURSUITS  
DECCAN, PERHAPS HYDERBAD, CIRCA 1750**

gouache and gold on paper, red borders decorated with gold floral motifs, each with cover paper  
270 x 210 mm. and slightly smaller(4)

£3,000 - 5,000  
€3,500 - 5,900  
US\$3,700 - 6,200

#### Provenance

Private collection, Kent, UK, for at least 50 years.

The subjects are:

*Hindol raga*, a nobleman seated on a swing, surrounded by female musicians.

*Malavi ragini*, a nobleman embracing a maiden, with two girls in discussion nearby (see K. Ebeling, *Ragamala Painting*, Basel 1973, p. 51).

A prince and a lady out hunting on horseback with female attendants, perhaps Baz Bahadur and Rupmati.

A prince watching elephant combat in a palace courtyard.



155

156

**TWO NOBLEMEN SEATED IN A PAVILION ON A PALACE TERRACE**  
**PROVINCIAL MUGHAL, PROBABLY DECCAN, 18TH CENTURY**

gouache and gold on paper, gold-decorated inner border, laid down on an unrelated leaf of paper with red and blue margin rules and two later *nasta'liq* inscriptions in lower border, outer borders of green paper  
 painting 205 x 125 mm.; with borders 320 x 203 mm.

£2,000 - 2,500

€2,300 - 2,900

US\$2,500 - 3,100

The inscriptions in the lower border are later and apparently spurious, reading: *Bahadur Singh Rathore* and *Raja Ram Chandela*.



156





157

157 \*

**THE DEATH OF THE GIANT SHANKACHURA, FROM A  
DISPERSED BHAGAVATA PURANA SERIES  
MALWA, CIRCA 1690-1700**

gouache and gold on paper, red border, *nagari* inscription and leaf  
number in upper border  
200 x 377 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Formerly in a private UK collection.

In the text of the poem, the episode begins with Krishna delighting the gopis with his songs. The giant Shankachura, a minion of the god of wealth Kubera, suddenly appeared and led them away. They appealed to Krishna, who, with his brother, Balarama, uprooted two trees and charged at the giant. Krishna killed him with a single blow and took the jewel from his head. A late 17th Century Bikaner depiction of the story is in the Metropolitan Museum of Art, New York (1974.219). For another page from the same Malwa series in the British Museum (1972.0410.0.1), see R. Ahluwalia, *Rajput Painting*, London 2008, p. 115, no. 72.

158 \*

**VASANT RAGINI: KRISHNA, OR A PRINCE IN THE GUISE OF  
KRISHNA, DANCING IN A FOREST GROVE WITH FEMALE  
MUSICIANS  
MALWA, CIRCA 1650**

gouache on paper, partial red borders, yellow panels at top and bottom,  
*nagari* inscription verso  
220 x 154 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

With Doris Wiener, New York, 1980s.  
Formerly in a private UK collection.

For the subject, associated with spring and the celebration of *holi* (hence the red background), see K. Ebeling, *Ragamala Painting*, Basel 1973, p. 234. For another depiction of the subject, painted in Bundi, circa 1660-70, see Sotheby's New York, *Important Indian Miniatures from the Paul F. Walter Collection*, 14th November 2002, lot 20.



158

159 \*

**KHAMBAVATI RAGINI OF MALKOS RAGA, FROM A SERIES COMMISSIONED BY RAIJI MOTI RAM OF MALPURA AND ILLUSTRATED BY THE PAINTER JAI KISHAN MALPURA, CIRCA 1756-57**

gouache and gold on paper, panel at top with four lines of text in *nagari* script in gold on a black ground, red floral inner border, faded pink outer border  
395 x 290 mm.

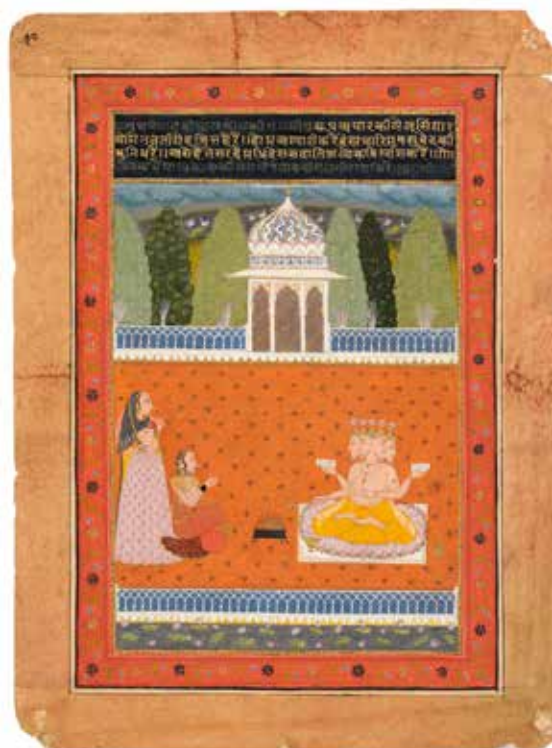
£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

This lot is from the only known *ragamala* series executed at Malpura, a small *thikana* fifty miles southwest of Jaipur. The illustration of *Asvati ragini* from the series, formerly in the collection of Eric Schroeder of Cambridge, MA, and now in the Fogg Art Museum at Harvard University, bears a colophon with the name of the artist Jai Kishan and the date VS 1813/AD 1756-57. This was translated by W. G. Archer and reads 'The signed paintings of Jai Kishan of Malpura. Painted for Raiji Moti Ram of Malpura, dated Samvat 1813'. Others are in the collections of Edwin Binney III, San Diego, the Freer Art Gallery, Washington, DC, and the Victoria and Albert Museum, London. For comparison see E. Binney, *Rajput Paintings from the collection of Edwin Binney III*, Portland, Oregon 1968, no. 36; K. Ebeling, *Ragamala Painting*, Basel 1973, no. 93, col. pl. 22.

For an example depicting *Hindol raga*, with the same dull pink outer border as our painting, and numbered in the upper left corner, see Sotheby's, *Arts of the Islamic World and India*, 26th April 2023, lot 59.



159

160 \*

**THE MUGHAL EMPEROR BAHADUR SHAH I (REG. 1707-1712) AT A BALCONY HOLDING A FLOWER SAWAR, CIRCA 1710**

gouache and gold on paper  
307 x 257 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

Sawar was founded during the reign of Jahangir, and continued under strong Mughal influence, so both the subject of this painting, and its *jharoka* format are no surprise. In other respects Sawar painting was influenced by its geographical proximity to Amber, Mewar, Bundi and Kotah. For a painting of Maharajah Raj Singh at a garden balcony, circa 1710-15, see A. Topsfield, *Visions of Mughal India: the Collection of Howard Hodgkin*, Oxford 2012, pp. 210-211, no. 89; and for other examples of Sawar paintings, and a discussion of the style and subject-matter, see A. Topsfield, M. C. Beach, *Indian Paintings and Drawings from the Collection of Howard Hodgkin*, London 1992, pp. 66-69, nos. 23 and 24.

For examples at auction, see Bonhams, *Islamic and Indian Art*, 7th October 2010, lot 295 (a prince holding a flower at a balcony window); and Christie's, *An Eye Enchanted: Indian Paintings from the Collection of Toby Falk*, 27th October 2023, lot 38 (the Emperor Jahangir).



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161

161

**A JODHPUR NOBLEMAN ON HORSEBACK WITH A GROUP OF LANCERS**

**JODHPUR, CIRCA 1810-20**

gouache and gold on paper, red border, 11 lines of text verso in *nagari* script

322 x 478 mm.

£2,500 - 3,500

€2,900 - 4,100

US\$3,100 - 4,400



162

162

**A VALLABHACHARYA PRIEST STANDING IN A LANDSCAPE HOLDING A LOTUS FLOWER**

**KISHANGARH, CIRCA 1820**

gouache and gold on paper, gold border

163 x 95 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Christie's, *Islamic Art, Indian Miniatures, Rugs and Carpets*, London, 8th-9th October 1991, lot 30.

Heil Collection, Berlin, 1991-2016.

The inscription on the reverse reads: *koṭāmbāre*, the meaning of which is unclear, but is probably the name of the priest.

For the full note on this lot, see the online catalogue





163

163

**RAJRANA ZALIM SINGH JHALA RECEIVING HIS SON  
MADHO SINGH**

**KOTAH OR JHALAWAR, CIRCA 1820 OR LATER**

gouache and gold on paper, red border, *nagari* inscription in left-hand border

245 x 295 mm.

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

**Provenance**

Formerly in the Heil Collection, Berlin, pre-1991-2016.

The inscription in the left-hand border reads: *rāje jālam sīghjī mādo sīghjī*.

For the full note on this lot, see the online catalogue

164 \*

**MAHARAJA DEV SINGH OF INDRAGARH RIDING ON AN  
ELEPHANT**

**KOTAH OR INDRAGARH, CIRCA 1700**

gouache on paper, two lines of bold *nagari* script at upper right, margin rules at left-hand edge, trimmed and laid down on modern card

painting 225 x 280 mm.; card 265 x 322 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500



164

The inscription reads: *Maharaja Dev Singh ji Indragadh vali 24*, 'Maharaja Dev Singh of Indragarh 24'.



165

165 \*

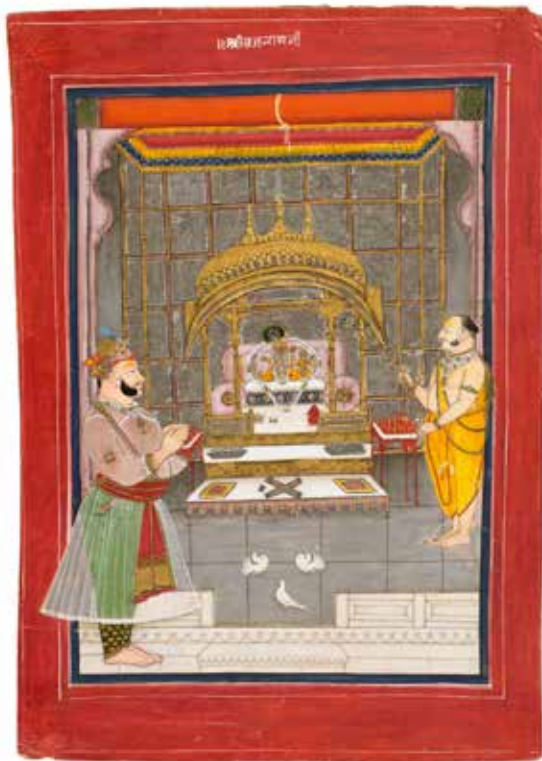
**THREE PAINTINGS DEPICTING SRI NATH-JI ADORNED IN  
TEMPLE ALCOVES**  
**KOTAH, NATHDWARA, MID-19TH CENTURY**

gouache, gold and silver on paper, red, blue and yellow borders, two with inscriptions in *nagari* script in upper border  
233 x 155 mm. and slightly smaller(3)

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

The inscriptions read:

1. *Shree Brajanath ji ki Paat Uchav hai*, 'It is the Patotsav of the Holy Lord of Braj'.
2. (with green ground) *Shree Nath ji ki Dasera ke uch ki seegar hai*, 'It is Shree Nath-ji's adornment [?] for the festival of Dussehra' (seegar is perhaps a local variant of the word *Shringar*, i.e. adornment).



166

166 \*

**MAHARAO RAM SINGH II (REG. 1827-66) PERFORMING A  
CEREMONY BEFORE SRI NATH-JI**  
**KOTAH, CIRCA 1840-50**

gouache, gold and silver on paper, red outer border, *nagari* inscription in upper border  
346 x 242 mm.

£1,500 - 2,000  
€1,800 - 2,300  
US\$1,900 - 2,500

The inscription reads: *Shree Brajanath ji*, 'The Holy Lord of Braj'.

For several similar compositions of the early 1830s depicting Ram Singh's predecessor, the devout Kishore Singh (reg. 1819-27), see S. C. Welch (ed.), *Gods, Kings and Tigers: the Art of Kotah*, 1997, pp. 186-201, nos. 55-62.



167 \*

**A PAINTING FROM A BARAMASA SERIES, DEPICTING RADHA AND KRISHNA CELEBRATING THE TEJ FESTIVAL DURING THE MONTH OF SRAVAN, WITH FEMALE DEVOTEES CARRYING STATUES OF PARVATI BUNDI, CIRCA 1780**

gouache and gold on paper, red border  
287 x 210 mm.

£4,000 - 6,000  
€4,700 - 7,000  
US\$5,000 - 7,500

**Provenance**

Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 15th October 1984, lot 77 (illustrated).

For a Bundi painting of the same subject, with a very similar composition, see Sotheby's, *Arts of the Islamic World and India*, 30th March 2022, lot 59 (which had previously appeared at Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 15th-16th April 1985, lot 463). There Radha and Krishna are seen twice, embracing amongst the trees in the background, and then in the upper floor of the pavilion, as in our painting.

At the base of the pavilion a group of women are carrying a statue of Parvati as part of the celebrations for the festival of Tej, which is dedicated to the goddess and her union with Shiva, and it also ushers in the monsoon season, in the month of Sravan (late July-late August).

Such paintings derive from the text of the *Baramasa* (songs of the seasons, or twelve months) written by the 16th Century poet, Keshavdas. A slightly earlier Bundi painting of 1680-1700 depicting the month of Sravan, is in the British Museum (see R. Ahluwalia, *Rajput Painting*, London 2008, p. 69, no. 35). For a painting depicting Asadh (the month prior to Sravan), attributed to Bundi or Kotah, mid-18th Century, and formerly in the collection of Dr Claus Virch, see Sotheby's New York, *Indian, Himalayan and Southeast Asian Works of Art*, 16th March 2016, lot 812.

168

**A PRINCE IN A WHITE DHOTI HOLDING A ROSE, PREPARING FOR PUJA  
BUNDI OR KOTAH, LATE 17TH/EARLY 18TH CENTURY**

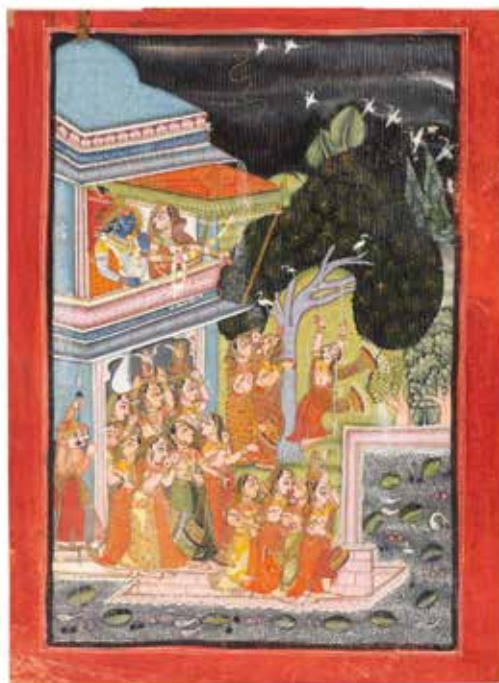
gouache and gold on paper, orange border  
298 x 191 mm.

£2,500 - 3,500  
€2,900 - 4,100  
US\$3,100 - 4,400

**Provenance**

Royal collection, Bikaner (stamp on reverse).  
Sotheby's New York, *Indian and Southeast Asian Art*, 20th March 1997, lot 355 (where described as Mandi, late 18th Century).  
With Sam Fogg, London.  
Private UK collection.

The figure bears a strong facial resemblance to a portrait of circa 1670 of Madho Singh, the first official ruler of Kotah between 1631 and 1645 (in the collection of Vinod Krishna Kanoria, illustrated in S. C. Welch, *Gods, Kings and Tigers: the Art of Kotah*, New York 1997, p. 42, fig. 3). He was a native of Bundi who was placed in his position by Shah Jahan, at which point Kotah was separated from Bundi and became independent. He served with distinction in the Mughal forces.



167



168





169

**EIGHT PRINCELY HORSEMEN RIDING FOUR HORSES  
MEWAR, CIRCA 1890**

gouache and gold on paper, yellow and red borders  
310 x 253 mm.

£7,000 - 10,000

€8,200 - 12,000

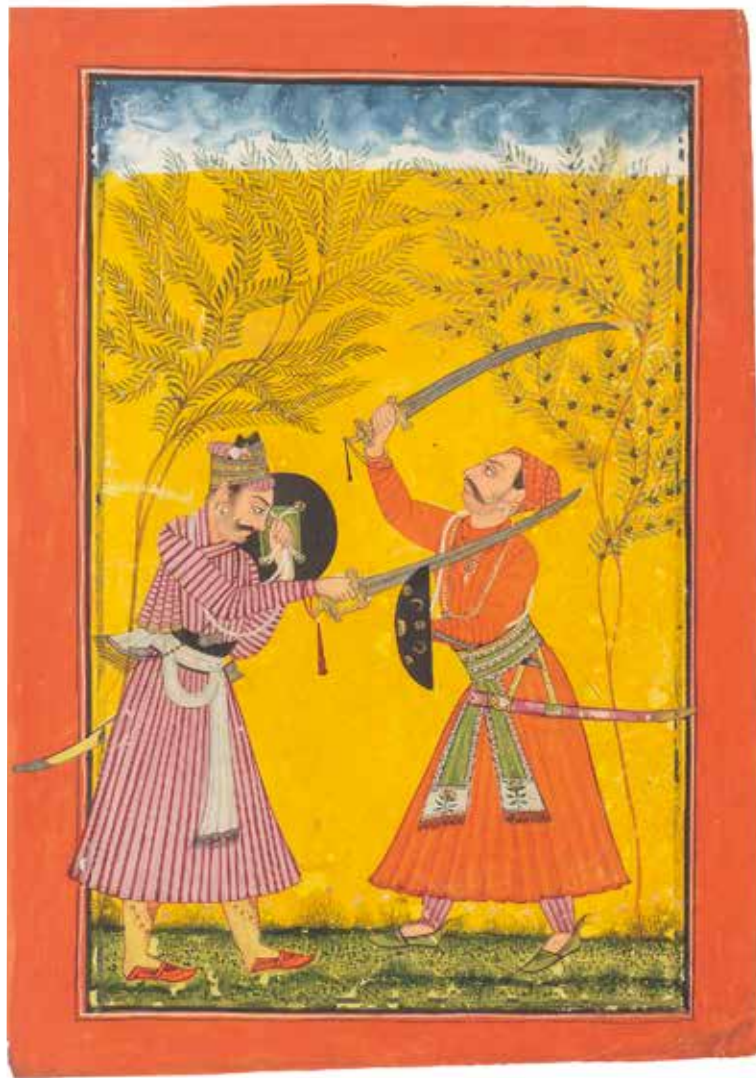
US\$8,700 - 12,000

**Provenance**

James (1913-90) and Marilyn (1925-2019) Alsdorf, Chicago, 1970s-2021.

In this complex image, four conjoined horses intersect on a green ground to form a revolving circle, ridden alternately by four turbaned riders around the perimeter alternating with four more joined at the centre to form a cross.

For a related painting, Jaipur, circa 1850, with a circular composition of four conjoined wrestlers, see J. P. Losty, *Court Paintings from India and Persia*, Oliver Forge & Brendan Lynch, London 2020, no. 26. See also G. Bühnemann, *Maṇḍalas and Yantras in the Hindu traditions*, Leiden 2003.



170

**SARAMANANDA, SON OF RAGA HINDOL  
CHAMBA, CIRCA 1700**

gouache and gold on paper, red border, verso three lines of inscription in *nagari* and *takri* script, and the stamp of the royal library of Mandi 215 x 154 mm.

£8,000 - 10,000

€9,400 - 12,000

US\$10,000 - 12,000

**Provenance**

Formerly in the Mandi Royal collection.

Private German collection, prior to 1969.

Sotheby's, *The Indian Sale*, 23rd May 2006, lot 89.

For the subject, depicting two warriors in combat, or perhaps practising sword fighting, see K. Ebeling, *Ragamala Painting*, Basel 1973, p. 296, no. 384. The apparent lack of any wounds on either man suggests that they may be practising, and contrasts with the more bloody Rajasthani depiction of *Nat ragini* (see Ebeling, p. 232, no. 154).

Nine Bilaspur *ragamala* paintings from a dispersed Mandi album, including our painting, appeared in the Sotheby's 2006 sale, lots 86-94.

This painting is part of a *ragamala* series formerly attributed to Bilaspur. However, Catherine Glynn in a new study of other illustrations from this same series has re-attributed them to the court of Chamba (C. Glynn, R. Skelton and A. L. Dallapiccola, *Ragamala: Paintings from India from the Claudio Moscatelli Collection*, London 2011, p. 34, cat. 14 and 15). Nine further paintings from the series, attributed then to Bilaspur, were sold at Sotheby's New York, 29 March 2006, lots 164-173.

Other examples from the series have been sold at Sotheby's New York, 22nd March 2007, lot 154-5; Sotheby's London, 24th May 2007, lots 2-5; 16th June 2009, lot 24 and 1st May 2019, lot 106; and Christie's London, 12th June 2018, lot 138; 12th June 2014, lot 142. See also Francesca Galloway, *Treasures from India*, London, 2006, no. 49, pp. 130-131.



171

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**A RAJA SEATED SMOKING A HOOKAH WITH ATTENDANTS  
CHAMBA, CIRCA 1700**

gouache and gold on paper, orange border, identifying inscription in *takri* script in upper border, *nagari* inscription verso  
200 x 198 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The figure of the attendant with the flywhisk appears in a Chamba painting of two princes in discussion, dated circa 1680, then in the Archer Collection: see W. G. Archer, *Visions of Courtly India*, Washington 1976, pp. 20-21, no. 11. For a Chamba painting with seated figures, of a similar size and palette, but depicting *Varva putra of raga malkos*, see Christie's, *Art of the Islamic and Indian Worlds*, 2nd May 2019, lot 141.

172

**AN ILLUSTRATED FOLIO FROM A MANUSCRIPT OF THE  
BHAGAVATA PURANA, DEPICTING KAMSA SEIZING VASUDEVA  
AND DEVAKI'S DAUGHTER  
NEPAL, 19TH CENTURY**

ink, gouache and gold on paper  
184 x 296 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500

**Provenance**

Sigfred Taubert (1914-2008), Director of the Frankfurt Book Fair, 1958-1973.

The inscription describing the scene is in Nepali, written in *nagari* script. The inscription verso is a note of some kind, probably referring to the order of the pages, with the number 11.

In the *Bhagavata Purana*, Kamsa was the tyrant ruler of the Vrishni kingdom with its capital at Mathura. He is variously described as a demon (*asura*) or a demon reborn in human form. After overthrowing his father he became king, but a prophecy predicted that the eighth son of Vasudeva and Devaki would kill him, despite Devaki being his relative. He therefore killed all six of their children, but Krishna, their eighth son, after various adventures, ultimately slayed his uncle.

In this illustration the imprisoned Vasudeva and Devaki are seated on a bed, their hands raised to their faces in horror at the murder of one of their sons in front of their eyes. Kamsa, the blue-skinned crowned figure in court dress appears twice, first grasping the child by his ankles and then on the right, killing him by bludgeoning him against a rock.



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173

**A FOLIO FROM A DEVI MAHATMYA SERIES: KALI IS NAMED  
CHAMUNDA BY DURGA  
KANGRA, CIRCA 1840**

gouache and gold on paper, blue and gold floral inner border, stippled  
pink outer border  
260 x 355 mm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

**Provenance**

Heil Collection, Berlin, pre-1991-2016.

The *Devi Mahatmya*, the Gorification of the Great Goddess, is a Sanskrit text of thirteen chapters, embedded within the much larger *Markandeya Purana*, and dates from around the mid-first millennium AD. The text deals with three major episodes when the Goddess rescued the world from the demons, just as Vishnu did in his avatars, interspersed with hymns addressed to her by the gods. For the first time these elevate the Goddess to the supreme principle of the universe, on a par with Vishnu and Siva. For an analysis of this key text, illustrated with some of the paintings in the first complete Guler illustrated version of 1781, see T. B. Coburn, 'The Threefold Vision of the Devi Mahatmya', in V. Dehejia, *Devi the Great Goddess: Female Divinity in South Asian Art*, Washington 1999, pp. 37-57; and Dehejia, op. cit., in general.

For the full note on this lot, see the online catalogue



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174 \*

**KRISHNA THE BUTTER THIEF  
MANDI, CIRCA 1770-80**

gouache and gold on paper, small pieces of coloured foil on paint surface  
at various points to represent Krishna and Balarama's jewellery, red  
border  
258 x 186 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

For the same subject depicted in a Mandi painting of circa 1820, see Christie's New York, *Indian, Himalayan and Southeast Asian Works of Art*, 23rd March 2022, lot 476. There all the participants are portrayed as slightly older and taller, and the butter pots hang from beneath an elegant Mughal marble archway instead of the tiled hut roof seen in our painting; our artist also adds two monkeys who are as playful as the crowd of cowherds at lower right.

For a related scene of the cowherds offering Krishna flowers, out of doors, with a similarly beseeching crowd of gopis, see W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. I, p. 359, Mandi no. 35; the same painting was offered at Christie's, *Arts of India*, 23rd September 2005, lot 73.



174



175

**AN ILLUSTRATION TO A BARAMASA SERIES: RADHA AND KRISHNA MEETING IN SECRET AT NIGHT, IN A ROOFTOP GARDEN PAVILION  
GULER OR GARHWAL, CIRCA 1790-1800**

gouache and gold on paper, red border, *nagari* inscription verso  
283 x 186 mm.

£6,000 - 8,000

€7,000 - 9,400

US\$7,500 - 10,000

**Provenance**

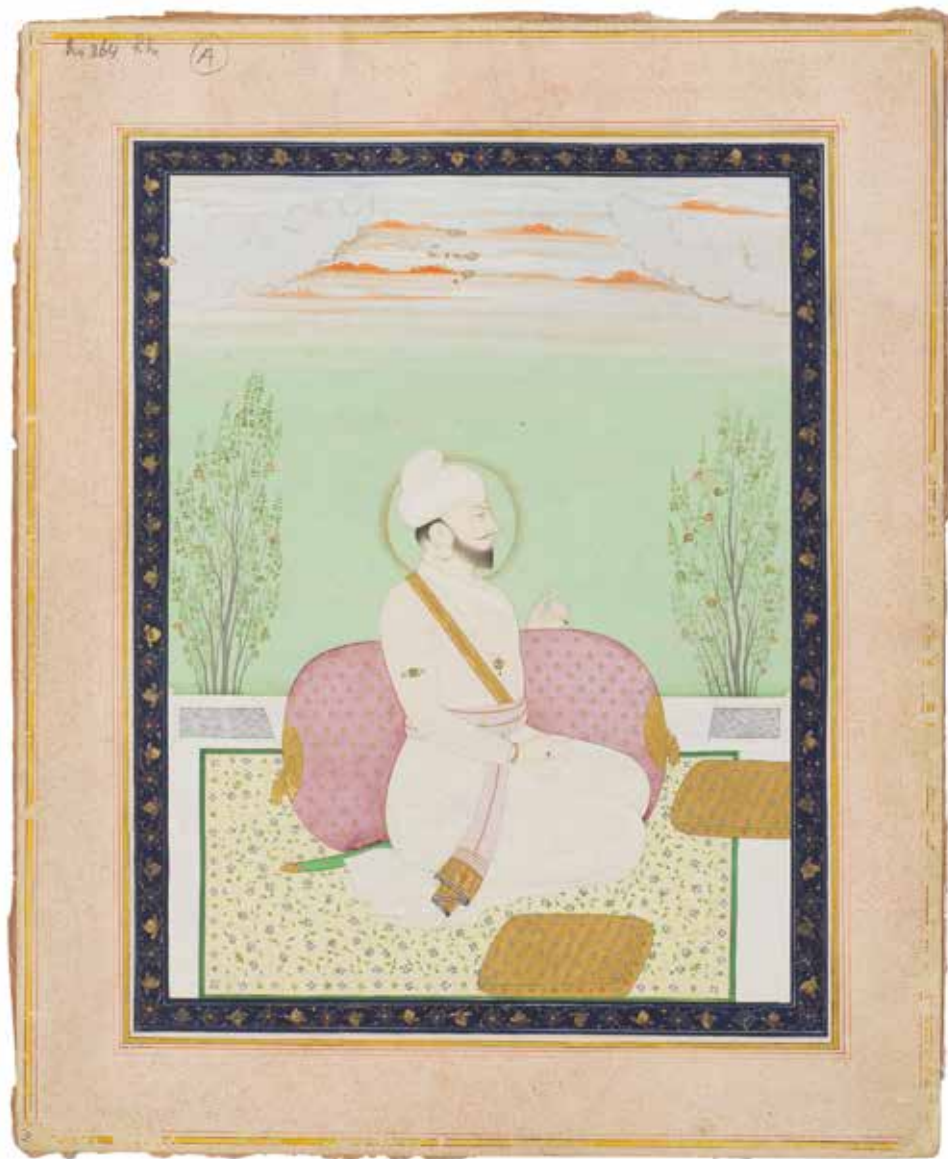
Sotheby's, *Fine Oriental Manuscripts and Miniatures*, 20th November 1986, lot 149 (illustrated), as Garhwal.

Sotheby's, *Oriental Manuscripts and Miniatures*, 26th April 1991, lot 153.

Private UK collection, 1991-present.

For a very similar Guler portrayal, see the sale in these rooms, Bonhams, *Islamic and Indian Art*, 4th October 2011, lot 402.

This *Baramasa* subject illustrates the sensitive emotions of lovers depicted in this cycle of poems describing the months of the year. It is also a fine example of painting from Guler which played such a key part in the development of Pahari painting. Seu, father of the famed and highly accomplished artists Manaku and Nainsukh, was a native of Guler and established a dynasty of artists who brought about a change in the 18th Century style of painting that was to last into the 19th.



176

**RAJA SANSAR CHAND OF KANGRA (REG. 1775-1823) SEATED ON A PALACE TERRACE  
KANGRA, EARLY 19TH CENTURY**

gouache and gold on paper, blue floral border, light pink stippled outer border, *nagari* identifying inscription verso  
299 x 240 mm.

£7,000 - 10,000

€8,200 - 12,000

US\$8,700 - 12,000

**Provenance**

Formerly in the collection of Anthony Powell (1935-2021), costume designer.

The inscription on the reverse, identifying the sitter as Sansar Chand, has been verified by the late B. N. Goswamy (private communication with seller).

Raja Sansar Chand appears frequently in Kangra painting, reflecting his position in that kingdom as a patron of art. The war with the Sikhs in 1803, and the Gurkha invasion of 1806 began the eclipse of his political power.

The film and theatre costume designer Anthony Powell won three Academy Awards for his work, for *Travels with My Aunt* (1972), *Death on the Nile* (1978) and *Tess* (1979), and also worked on, *inter alia*, two of the Indiana Jones films, as well as *Hook* and *101 Dalmatians*.





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**A CALCUTTA HACKNEY COACH, WITH INDIAN OCCUPANTS AND ATTENDANTS, BY SHAYKH MUHAMMAD AMIR OF KARRAYA, CALCUTTA, CIRCA 1840-50**

pencil and watercolour on paper, black lower margin rule, inscribed in lower border *Calcutta Hackney coach* and in Urdu at lower right 197 x 270 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Christie's, *Visions of India*, 5th October 1999, lot 117.  
Private collection, London.

For the full note on this lot, see the online catalogue

178

**A NOBLEMAN AND HIS ENTOURAGE BEING ENTERTAINED BY NAUTCH GIRLS AND MUSICIANS PATNA, ATTRIBUTED TO SIVA LAL, CIRCA 1850-60**

gouache on paper, in possibly contemporary rosewood frame 200 x 250 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500



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Descending from already successful Patna artists (and producing later generations of painters who stretched into the 20th Century), the artist Siva Lal (circa 1817-1887) worked alongside his cousin Siva Dayal Lal, in slightly different styles, and were prominent in the town, with a good deal of contact with the British. Two other versions of the painting, with small differences in terms of colour and faces, are known: the first in the Victoria & Albert Museum (IS.201-1949), illustrated in *Company Paintings: Indian Paintings of the British Period*, London 1992, pp. 92-93, no. 61. In this painting the figures are given a backdrop of a palace courtyard with a dome and cupola, as opposed to the blank backdrop of our painting. The second is in the British Museum (1989,0415,0.1). with the same blank background and is otherwise the same as our painting, with the exception of some of the musicians' accoutrements, the addition of a bolster at lower right, and the placement of the nautch girls closer to the nobleman's hookah.

On Siva Lal and his cousin, Shiva Dayal Lal (circa 1820-1880), probably the earliest discussion is in M. Archer, *Patna Painting*, London 1947, esp. pp. 22-25. For a discussion of Patna painting in general, see M. Archer, *Company Drawings in the India Office Library*, London 1972, pp. 97-101; and M. Archer, *Company Paintings: Indian Paintings of the British Period*, London 1992, pp. 84-85.

179

**A BOTANICAL STUDY (*IXORA STRICTA*), FROM AN ALBUM EXECUTED FOR MOUNTSTUART GRANT DUFF, GOVERNOR OF MADRAS COMPANY SCHOOL, MADRAS, ATTRIBUTED TO THE ARTIST RUNGIA RAJU, LATE 19TH CENTURY**

pencil, pen and ink and watercolour on paper, *white paint of the flowers has oxidised and has been repainted at a later date*, inscribed in ink lower centre *Ixora stricta, Roxb. Syn. I alba/G. H. M.*, numbered No. 26 in pencil upper left 555 x 383 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Rt. Hon. Mountstuart E. Grant Duff, Governor of Madras 1881-1886.  
Formerly in a private European collection.

The reverse of the card mount of this lot (and the two following lots) bears a label photocopied from the original label, indicating that these were the property of the Hon. Mountstuart E. Grant Duff.

For the full note on this lot, see the online catalogue



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180

**A BOTANICAL STUDY (*MYRSINOEE*), FROM AN ALBUM EXECUTED FOR MOUNTSTUART GRANT DUFF, GOVERNOR OF MADRAS COMPANY SCHOOL, MADRAS, ATTRIBUTED TO THE ARTIST RUNGIA RAJU, LATE 19TH CENTURY**

pencil, pen and ink and watercolour on paper, *white paint of the flowers has oxidised and has been repainted at a later date*, inscribed in ink *Myrsinoee sp.*, and in pencil *Jacquinia*, and numbered No. 50 upper left 560 x 388 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Hon. Mountstuart E. Grant Duff (1829-1906), Governor of Madras 1881-1886.  
Formerly in a private European collection.

For the full note on this lot, see the online catalogue



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181

**A BOTANICAL STUDY (*CLERODENDRON*), FROM AN ALBUM EXECUTED FOR MOUNTSTUART GRANT DUFF, GOVERNOR OF MADRAS COMPANY SCHOOL, MADRAS, ATTRIBUTED TO THE ARTIST RUNGIA RAJU, LATE 19TH CENTURY**

pencil, pen and ink and watercolour on paper, *white paint of the flowers has oxidised and has been repainted at a later date*, inscribed *clerodendron sp.* and numbered no. 46 upper left 557 x 385 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Rt. Hon. Mountstuart E. Grant Duff, Governor of Madras 1881-1886.  
Formerly in a private European collection.

For the full note on this lot, see the online catalogue



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182

**MAHARAJAH JAM RANMALJI (REG. 1820-52), SEATED ON  
A TERRACE WITH TWO COURTIERS, BHAVSAR MONA AND  
KHAVAS DEMAR  
NAWANAGAR, KATHIAWAR, GUJARAT, CIRCA 1840-50**

gouache and gold on paper, red border  
356 x 460 mm.

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

For a very similar composition of this Gujarat ruler and two of his courtiers, with identifying inscriptions, see Sotheby's, *Art of Imperial India*, 2014, lot 286; the same painting also at Christie's, *Indian Art Online: Painting the Maharaja*, 18th-25th May 2017, lot 14.

The Jams were a Jadeja Rajput clan who had controlled the Kathiawar peninsula since the late medieval period, but there seems not to have been any court-related school of painting there until the 19th Century.

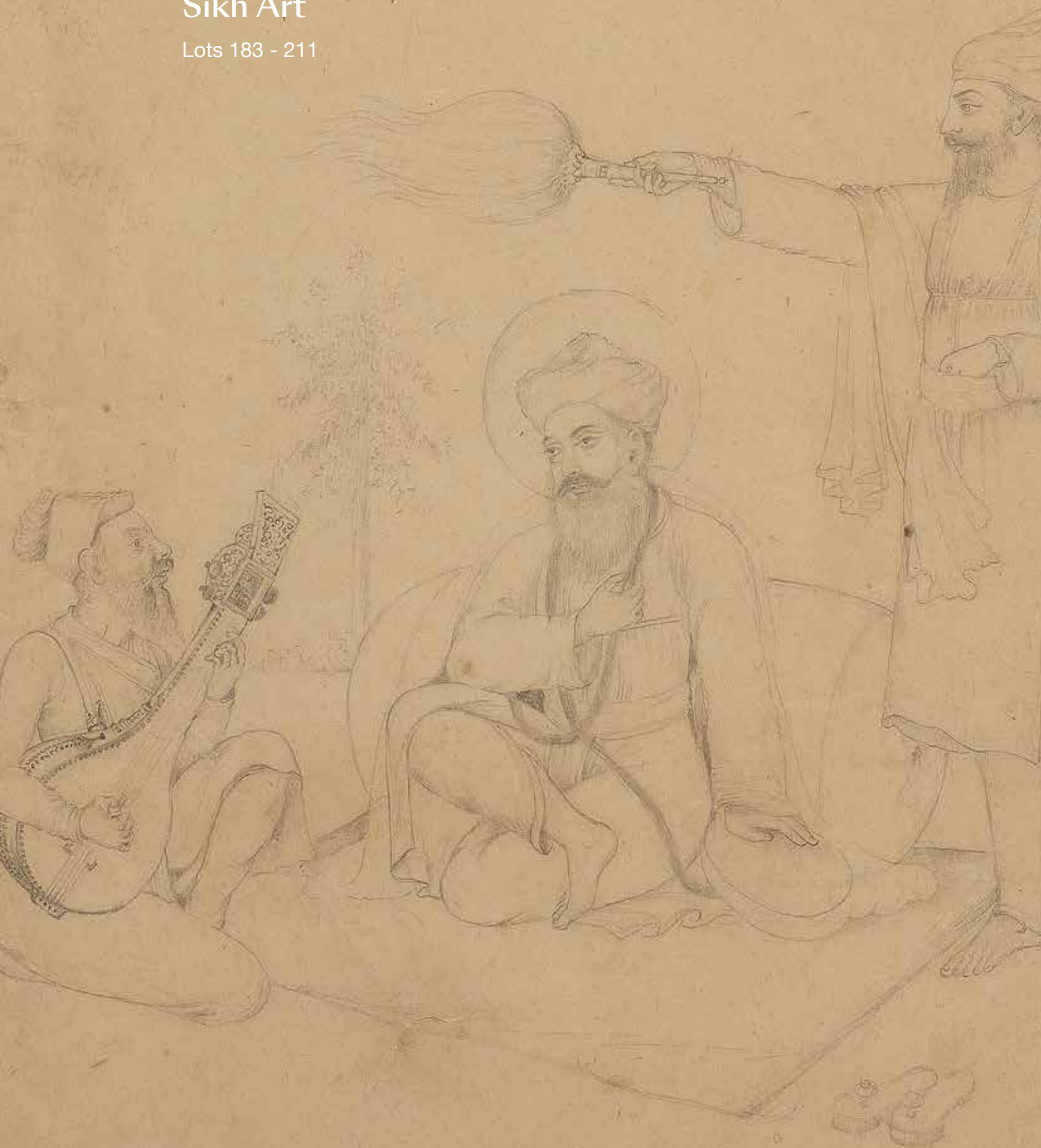
For a portrait, continuing a similar style, of Jam Ranmalji's son Jam Vibhaji (reg. 1852-95), in durbar with *nautch* girls, dated *samvat* 1921/AD 1864, see Francesca Galloway, *Indian Miniatures from the James Ivory Collection*, London 2010, text by J. P. Losty, pp. 58-61, no. 15 (where a discussion of the Nawanagar rulers and painting relating to them can be found).

A painting of Jam Vibhaji, together with three letters between him and a British civil servant, was offered in these rooms, Bonhams, *Travel and Exploration*, 10th February 2021, lot 91; and for a painting of him on horseback, see Bonhams New York, *Indian, Himalayan and Southeast Asian Art*, 18th September 2013, lot 164. He was the adoptive father of Ranjitsinghi, the famous cricketer who played for Cambridge, Sussex and England in the 1890s.



# Sikh Art

Lots 183 - 211





183

183

**AN UNUSUAL SOUTH INDIAN PAINTING DEPICTING THE SIKH GURUS, SEATED UNDER A TREE, TOGETHER WITH BALA AND MARDANA**

**TANJORE, LATE 19TH CENTURY**

gouache and gold with inset glass panels on board  
63.5 x 52 cm.

£3,000 - 5,000

€3,500 - 5,900

US\$3,700 - 6,200

For another example, see Christie's, *Arts of India*, 12th June 2014, lot 98.



184

184 Y Φ

**A FRAMED GROUP OF NINE MINIATURES ON IVORY DEPICTING SIKH NOTABLES, INCLUDING MAHARAJAH RANJIT SINGH, RANI JINDAN KAUR AND MAHARAJAH DULEEP SINGH AS A BOY, FORMERLY THE PROPERTY OF COLONEL FREDERICK AIKMAN, RECIPIENT OF THE VICTORIA CROSS**

**PUNJAB, MID-19TH CENTURY**

gouache on ivory, ovals, nine paintings mounted in a wood frame, each painting with carved numbers below; **together with a 19th Century key to the figures** on a separate sheet of paper, dated 1847, with the printed coat of arms of Hugh Henry Robert Aikman (his brother) on an attached separate sheet of paper and inscribed at bottom *Fredk R. Aikman, 3rd Sikh Cavalry* each painting 55 x 43 mm.; wood frame 45 x 40 cm.; key 364 x 225 mm.(2)

£5,000 - 7,000

€5,900 - 8,200

US\$6,200 - 8,700

**Provenance**

Formerly the property of Colonel Frederick Aikman (1828-1888), 3rd Sikh Cavalry, who was awarded the Victoria Cross in the Mutiny, or Rebellion, of 1857-58. The bookplate of his brother, Hugh Henry Robert Aikman is attached to the key to the portraits.

The figures depicted are as follows:

Rani Jindan Kaur, 'Queen of Lahore'.

Maharajah Duleep Singh.

Chattar Singh Atariwala.

Maharajah Ranjit Singh, 'King of Punjab'.

Amir Dost Mohamed Khan, Afghan ruler.

Maharajah Sher Singh.

Mulraj, Governor of Multan.

Maharajah Ghulab Singh, 'King of Cashmere'.

Ram Singh, 'Sikh Chief'.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no. 85U5FMR3

185

**DE RUDDER AFTER A. SOLTYKOFF, CHIR SINGH [SHER SINGH] MAHARAJA DES SIKS, ROI DE PANJAB AVEC SA SUITE/ LAHORE AVRIL 1842, FROM VOYAGES DANS L'INDE AUGUSTE BRY, PARIS, 1850**

lithograph on paper, no. 22 from the edition, title in lower border  
487 x 690 mm. (to platemark); 620 x 868 mm. (sheet)

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

**A striking image from the elephant folio edition of 36 plates.**

Alexis Soltykoff was born in Saint Petersburg and after a brief stint in the Russian diplomatic service moved to Paris in 1840. He made two trips to India, in 1841-43, and then again in 1844-46. His letters written home to his brother were later published, in the popular success *Lettres sur L'Inde* (1848), which also included some lithographs based on drawings he had made in India. In 1850 the drawings were engraved by De Rudder and published in *Voyages dans L'Inde* in a 36-plate elephant folio edition (as in this lot and the one following), as well as subsequent octavo versions.

For the full note on this lot, see the online catalogue



185

186

**DE RUDDER AFTER A. SOLTYKOFF, CHIR SING [SHER SINGH] ROI DU PANJAB ET SA SUITE ALLANT A LA CHASSE AUX ENVIRONS DE LAHORE, MARS 1842, FROM VOYAGES DANS L'INDE AUGUSTE BRY, PARIS, 1850**

lithograph on paper, no. 21 from the elephant folio edition, title in lower border  
488 x 692 mm. (to platemark); 618 x 870 mm. (sheet)

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

See the note to lot 185.



186

187 •

**PRINCE ALEXIS SOLTYKOFF (1806-59), VOYAGES DANS L'INDE PARIS, GARNIER, [1851]**

third edition, with 36 tinted lithographed plates after Soltykoff, one lithographed map, wood-engraved frontispiece and endpiece, contemporary morocco gilt  
8vo, 270 x 190 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

Perhaps the best known of the plates are those relating to Sikh subjects: 'Rue de Lahore', 'Schir-Sing [Sher Singh], roi de Pandjab, et sa suite, allant a la chasse aux environs de Lahore', 'Schir-Sing revenant d'une revue de troupes'; but there are also scenes of processions, etc. in Ceylon, Madras, Delhi, Calcutta and Simla.



187



188

**A STALLION AND ITS SIKH GROOM**

**DELHI, OR POSSIBLY PUNJAB, CIRCA 1850**

gouache on watermarked paper, black margin rules, laid down on a separate sheet

*painting 200 x 333 mm.; sheet 260 x 422 mm.*

**£20,000 - 30,000**

**€23,000 - 35,000**

**US\$25,000 - 37,000**

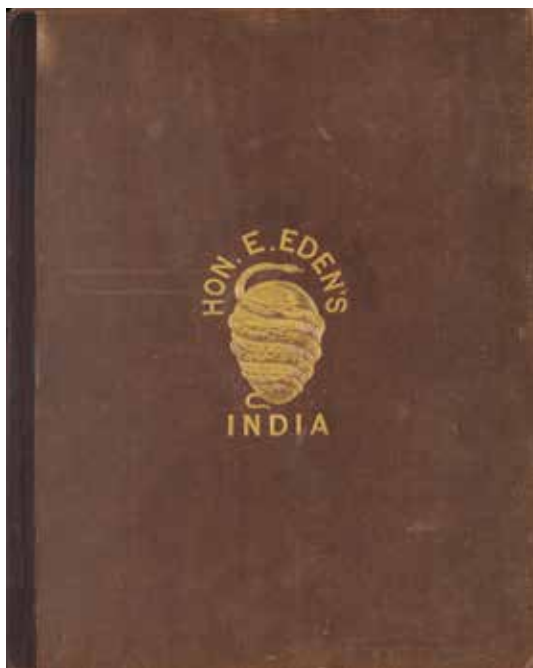
**Provenance**

Formerly in a private collection, Paris, until 2018.

This almost enigmatic, calm painting, with the groom - most probably a Sikh, with his turban and bangle (*kara*) - with his back to us, unusually, combines eastern Indian, Calcutta style with that of Mughal Delhi.

The horse and groom, together with the strip of misty landscape halfway up the painting, reminds us of Shaykh Muhammad Amir of Karraya, flourishing between 1830 and 1850. The black frame around the painting also suggests Bengal. The tree acts as a repoussoir device first found in earlier Murshidabad painting (see for example a painting of circa 1825 illustrated in M. Archer, *Company Paintings: Indian Paintings of the British Period*, London 1992, pp. 100-110, no. 74(3)), which casts shadow across the foreground in the 'Picturesque' manner derived from western painting. The horse and the groom, however, seem more to be Delhi work in the continuing late Mughal tradition. It is not at all unlikely that the artists of eastern India turned up in Delhi and its environs: after Sita Ram's visit to Delhi in 1815, Delhi artists painted their topographical subjects in a more 'Picturesque' manner (see J. P. Losty, *Sita Ram: Picturesque Views of India: Lord Hastings's Journey from Calcutta to the Punjab, 1814-15*, New Delhi 2015 (co-published as *Sita Ram's Painted Views of India*, London 2015).





189

**EMILY EDEN, PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA, WITH 28 HAND-COLOURLED LITHOGRAPHED PLATES  
J. DICKINSON & SON, 1844**

28 hand-coloured lithographs mounted on 24 sheets of card (four cards with two lithographs each), by Lowes Dickinson after Eden, printed captions to each plate mounted on the reverse of the card, hand-coloured lithographed title page (illustrating the son of the Nawab of Banda), loose, unbound in an original morocco-backed portfolio, upper cover blocked in gilt Hon. E. Eden's/India, with a vignette illustration of a snake coiled around an egg  
card 560 x 445 mm.; portfolio 565 x 470 mm.

£40,000 - 60,000

€47,000 - 70,000

US\$50,000 - 75,000

A RARE HAND-COLOURLED complete set of the well-known illustrations, the most famous being those of the Sikh rulers of the Punjab, but also those which normally have less attention drawn to them: servants of the King of Oudh, fakirs and Tibetans. Best known are the intimate portrait of Ranjit Singh, seated in a European chair with one foot tucked underneath him; the powerful, solid figure of Maharaja Sher Singh; and the swaggering, rather dandyish portrayal of Hira Singh - all of which capture something of each man's character, as reported by Eden and others.

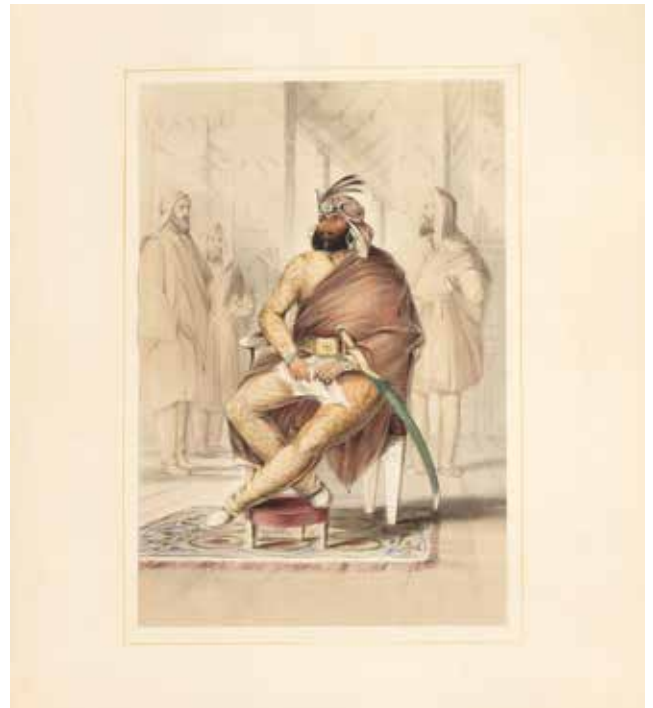
Emily Eden (1797-1869) accompanied her brother, Lord Auckland, to India in 1836 when he was Governor-General. They stayed in Calcutta at first, but then between October 1837 and February 1840 toured through Oudh and the hill regions. They visited (along with their sister, Fanny) the court of Ranjit Singh in 1838 at what was perhaps its high point, though it was soon to fall into internecine and murderous faction fighting. Eden recorded her impression both in writing, in an extensive collection of letters, and in sketches, which on her return to England in 1842 she worked up and then had printed privately as a

set of 24 lithographs. The Portraits was published in 1844 in four parts in wrappers. Most were in monochrome except for a few beautifully hand-coloured copies, of which the present lot is one. Her written accounts were also published as *Up the Country: Letters written to her sister from the Upper Provinces of India by the Hon. Emily Eden*, 1866.

The list of plates is as follows (using contemporary spelling in some cases):

The son of the Nawab of Banda (frontispiece).  
Dost Muhammad Khan, ruler of Afghanistan, and family.  
Maharajah Sher Singh, 'the present sovereign of the Sikhs'.  
Hindoo Fakeer.  
Two Jemadars, Calcutta (two plates on one card).  
Akalees, 'being very wild in appearance, and turbulent characters'.  
The Rajah of Patiala.  
Rajah Heera Singh.  
Rajah Hindoo Rao.  
A Patiala horseman.  
A young hill Rajah, from the area around Simla.  
Falconers, servants of the King of Oudh.  
Servants of Raja Khuruk Singh.  
The late Maharajah Ranjit Singh, 'in his usual attitude and dress'.  
The horse and groom, and the jewels of Ranjit Singh, including the Koh-i-Noor (two plates on one card).  
Hunting leopards of the King of Oudh with attendants.  
Arab servants of Sir Alexander Burnes.  
A fakeer at an encampment.  
A Hindoo student at Calcutta and a girl, the daughter of a servant (two plates on one card).  
Purtab Singh, a Sikh prince, murdered at Lahore.  
A Shootr-Suwar, a camel despatch rider.  
The Rajah of Nahun and sons; Anund Musseeh, a convert to Christianity (two plates on one card).  
Tibetan tartars, traders, sketched at Simla.  
A Zemindar and a Pathan.  
Lord Auckland receiving the Rajah of Nahun in Durbar.





190 \*

**A BUTCHER AT WORK, ATTRIBUTED TO THE ARTIST BISHAN SINGH (CIRCA 1836-1900)**

**PUNJAB, PROBABLY AMRITSAR, CIRCA 1860-70**

gouache and gold on paper, blue margin rules  
262 x 202 mm.

£10,000 - 15,000

€12,000 - 18,000

US\$12,000 - 19,000

**Provenance**

Private collection, USA: acquired at an antiques market in Paris.

Bishan Singh came from a family of artists operating in Lahore and Amritsar in the second half of the 19th century, who were also known to have worked in the neighbouring princely states of Kapurthala, Patiala and Nabha. The family were responsible for painting and maintaining the murals and motifs on the walls of the Sikh holiest shrine, the Golden Temple, and it is there that Bishan (and his brother Kishan Singh) learnt their trade. A self portrait of the artist was sold in these rooms, Bonhams, *Islamic and Indian Art*, 25th October 2007, lot 483.

At the exhibition of arts and crafts held at Lahore in 1864, Bishan Singh showed ten pictures including durbars of Ranjit Singh and Sher Singh, as well as group of paintings on the production of Kashmir shawls. Baden-Powell and Percy Brown commented that Bishan Singh's works were the 'most clever and truthful paintings' in the exhibition, the artist being awarded top merits amongst the paintings submitted to jury; 'the colour is tasteful and rich and likenesses are good and the expression is varied and truthful' (B. H. Baden-Powell, *Handbook of the Manufactures and Arts of the Punjab*, Lahore 1872, pp. 354-55; quoted in W. G. Archer, *Paintings of the Sikhs*, London 1966, p. 61). The durbar scene of Maharaja Ranjit Singh in the Toor Collection was among the ten works - see D. Toor, *In Pursuit of Empire*, London 2018, pp. 92-95.

Most recently, a very similar work of similar size and composition, attributed to Bishan Singh, depicting Kashmiri weavers, sold at Christie's New York, *Indian, Himalayan and Southeast Asian Art*, 20th March 2024, lot 561.

A painting depicting the court of Maharaja Ranjit Singh, ascribed to Bishan Singh, Lahore or Amritsar, and dated VS 1927/AD 1870-71, sold at Sotheby's, *Arts of the Islamic World and India*, 31 March 2021, lot 44.

Christie's, *Art of the Islamic and Indian Worlds*, 31st March 2022, lot 98, depicting the Amritsar Municipal Committee, by Bishan Singh, dated VS 1940/AD 1883-84.

Sotheby's, *Arts of the Islamic World and India*, 24th April 2024, lot 139, depicting weavers arranging shawls in bales, by a Sikh artist, style of Bishan Singh, North India, Amritsar or Lahore, circa 1860-70.

Other examples include:

Christie's, *Indian, Himalayan and Southeast Asian Miniatures and Works of Art*, 10th October 1989, lot 73 (Musicians and dancers before Maharajah Sher Singh, signed and dated VS 1931/AD 1874), and lot 74 (Procession of Maharajah Sher Singh and the young princes, signed, circa 1875).

S. Canby, *Princes, Poets and Paladins*, London 1998, pp. 185-186, nos. 144 and 145.

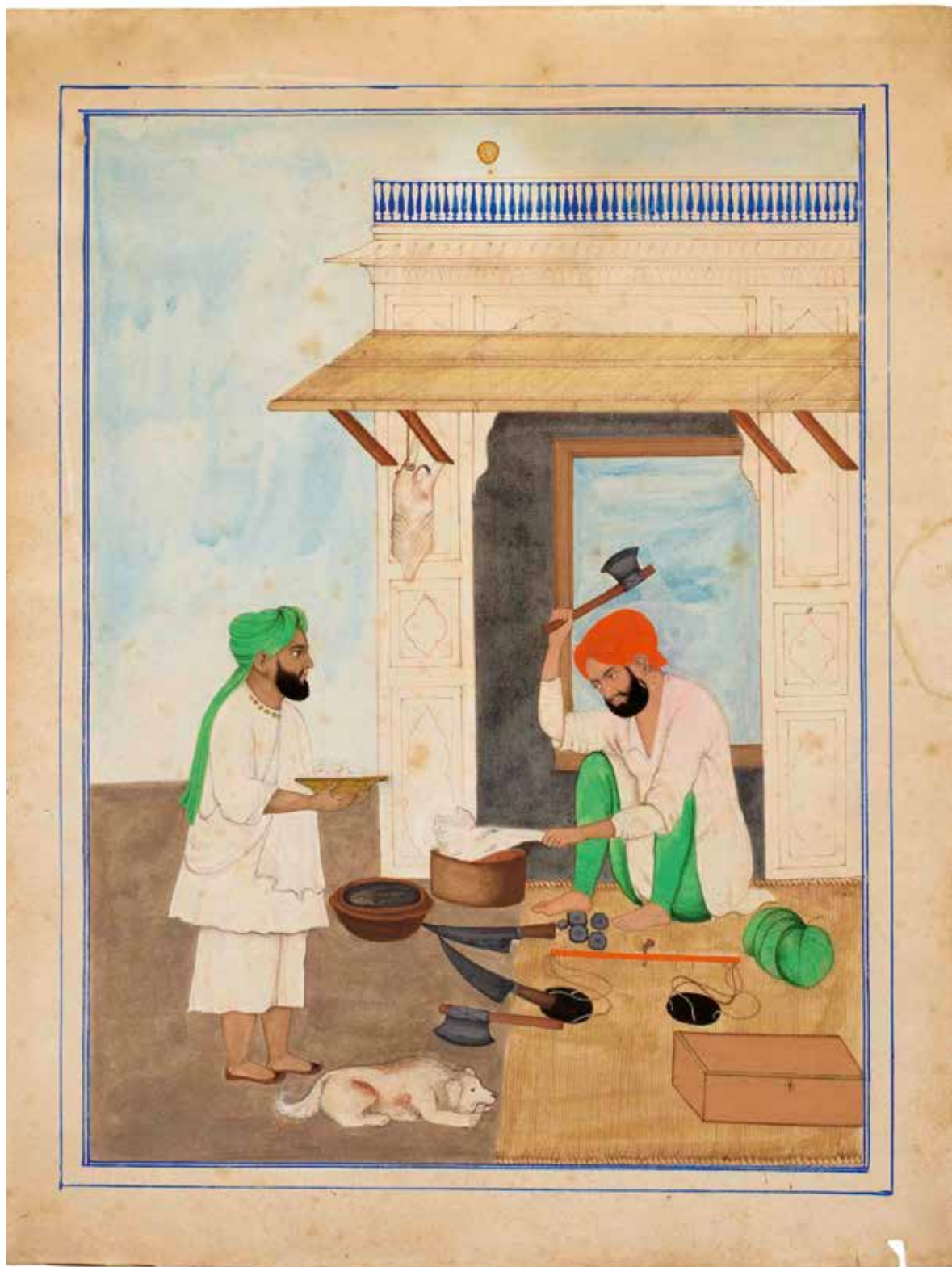
For unattributed works of tradespeople in a similar style, see: Sotheby's, *Oriental Manuscripts and Miniatures*, 26th April 1995, lots 159 and 160, both depicting Kashmir shawl weavers, Lahore, circa 1866.

Simon Ray, *Indian and Islamic Works of Art*, April 2007, no. 59, depicting Kashmir shawl weavers, Lahore, circa 1866; and another shawl-weaving workshop, Lahore, circa 1866, November 2019, no. 52.

A comparable painting of a shawl weaving workshop by Bishan Singh, dated to 1874, is in the collection of the Musée Guimet, Paris (MA 12702).

Five works, there attributed to Bishan Singh, including four or tradespeople in the same vertical format as our painting, are in the Parvinder Khanuja collection: see *Splendors of Punjab Heritage*, Paradise Valley 2022, pp./ 390-391, nos. 49-53.

A work depicting women in a cart is the Toor Collection, London (Toor, op.cit., p.282).







191 •

**CHARLES STEWART HARDINGE (1822-94), *RECOLLECTIONS OF INDIA***

**LONDON, THOMAS MCLEAN & CO., 1847**

full title *Recollections of India. Drawn on Stone by J. D. Harding from the Original Drawings by the Honourable Charles Stewart Hardinge, Part I: British India and the Punjab; Part II: Kashmir and the Alpine Punjab*, title, dedication, preface, two parts in one volume (originally published separately), 26 tinted lithographed plates on card, each with one page of text (plate 9 with two pages, plate 14 with three pages), front cover and spine with title *Hon. Chas. Stewart Hardinge's Recollections of India* stamped in gold folio (678 x 505 mm.)

**£6,000 - 8,000**

**€7,000 - 9,400**

**US\$7,500 - 10,000**

The plates are as follows:

Maharajah Duleep Singh (frontispiece).

(Part I)

Barackpore, river view.

Return from Hog-Hunting.

Delhi, Palace of the King.

View from the Palace and Fort at Agra.

The Jumma Masjid, Agra.

Aftermath of the Battle of Ferozeshah.

British outpost at Rodawala, near Sobraon.

Entry of Maharajah Duleep Singh into Lahore.

The tomb of the Emperor Jahangir, Lahore.

The Hazari Bagh, Lahore.

Sikh soldiers receiving their pay at the royal durbar.

Rajah Lal Singh on horseback.

(Part II)

Maharajah Gulab Singh (with three page biography).

Kote Kangra, the fort.

Rope bridge, or jhula, across the River Chenab.

Festival (*male*) at Poormandal, near Jammu.

A rocky landscape at Oodampore, 'four marches from Jummo'.

Hill fort of Gulab Singh.

View of Jammu.

Bij-Beara, between Islamabad and the city of Kashmir.

Fort at Chupayan (where Ranjit Singh's forces gained control over the territory from the Afghans in 1819).

The City of Kashmir [Srinagar] with the mosque of Shah Hamadan.

The City of Kashmir with Hurri Purbutt Fort.

Wulur Lake.

Shaykh Imad-ud-Din, Runjur Singh and Diwan Dina Nath.

Hardinge was present in India in 1845 when the Sikh army crossed the Sutlej and invaded British territory. He served as private secretary to his father, Sir Henry Hardinge, first Viscount of Lahore, who was Governor-General of India at the time.

'Hardinge was brought up among artistic influences, and was himself no mean painter in watercolours. In 1847 his friends in England published a folio volume entitled *Recollections of India*, consisting of twenty lithographs from his drawings made in India, particularly interesting for its portraits of Sikh chieftains and views of scenery in Kashmir, then an almost unknown country, which he visited in company with John Nicholson' (ODNB).

192 •

**THE WAR IN INDIA: DESPATCHES OF THE RT. HON. LT. GENERAL VISCOUNT HARDINGE, GOVERNOR-GENERAL OF INDIA, THE RIGHT-HONOURABLE GENERAL LORD GOUGH, COMMANDER IN CHIEF, MAJOR-GENERAL SIR HARRY SMITH, COMPRISING THE ENGAGEMENTS OF MOODKEE, FERROZESHAH, ALIWAL AND SOBRAON, WITH MAP AND SEVEN DIAGRAMMS**

**LONDON, JOHN OLLIVIER, 1846**

second edition, 193 pp., coloured folding map of Northern India opposite title page, seven diagrams of the battles (three of them folding), one folding table of strength and casualties of British regiments, paper-covered boards, leather spine with pasted label, perhaps all later replacements  
8vo, 230 x 145 mm.

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500



192

193 •

**JOSEPH DAVEY CUNNINGHAM, A HISTORY OF THE SIKHS, FROM THE ORIGIN OF THE NATION TO THE BATTLES OF THE SUTLEJ**

**JOHN MURRAY, LONDON, 1853**

second edition, 473pp., two hand-coloured engraved maps, one folding, one folding genealogical tree of the Gurus, later gilt-stamped leather, marbled endpapers  
215 x 148 mm.

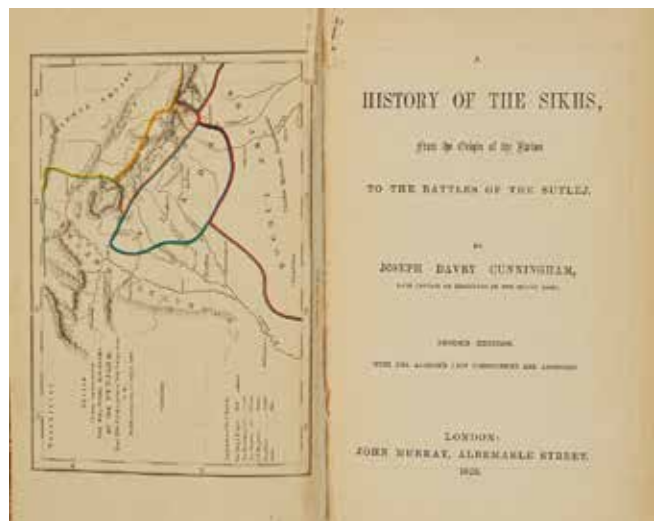
£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

**Provenance**

Formerly in the library at RAF Cosford, Albrighton, Staffordshire, UK, from March 1940 (front cover stamped in gold with RAF insignia).



193

194 •

**MAJOR H. B. EDWARDES, A YEAR ON THE PUNJAB FRONTIER IN 1848-49, TWO VOLUMES**

**RICHARD BENTLEY, LONDON, 1851**

first edition, vol. I with engraved frontispiece of Sir Henry Lawrence, three folding monochrome plates and diagrams, two full-page illustrations, vol. II with two chromolithographed plates, half-calf gilt with marbled covers, vol. I with dedication to J. P. F. Keogh, with Aunt Elizabeth's love, November 9th 1892  
8vo (214 x 148 mm.)(2)

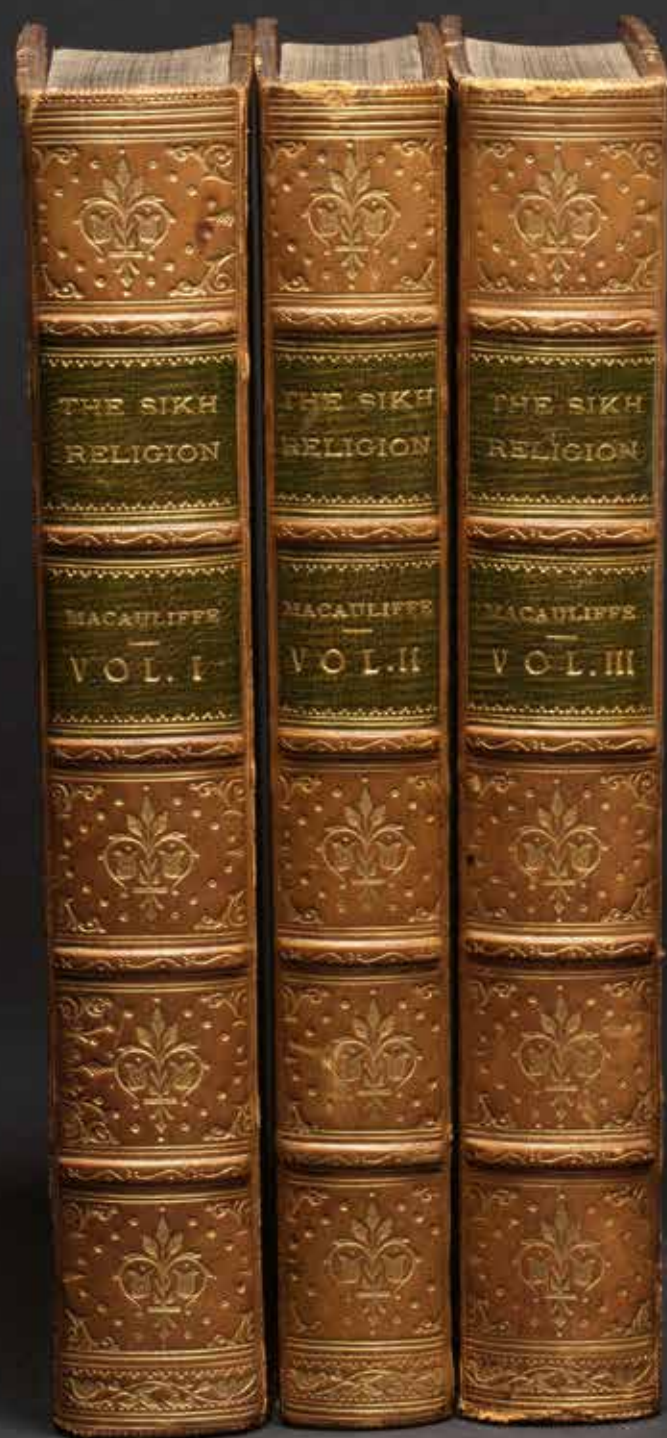
£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,200



194

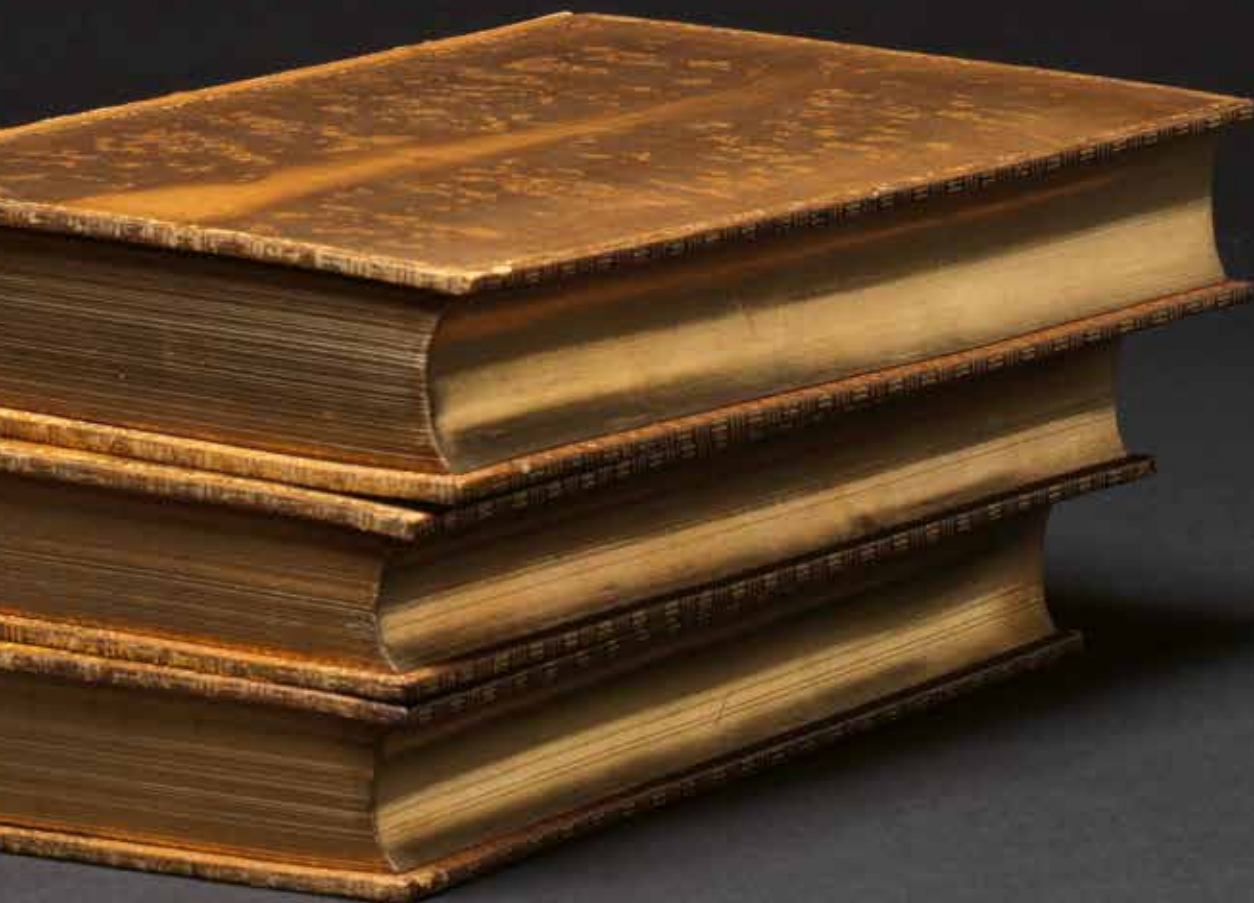




# *The Sikh Religion*

by Max Arthur Macauliffe

With ten preparatory drawings by Lal Singh





195 •

**A FINE AND RARE COPY OF THE SIKH RELIGION: ITS GURUS, SACRED WRITINGS AND AUTHORS, BY MAX ARTHUR MACAULIFFE, IN SIX VOLUMES, PRESENTED BY THE AUTHOR TO THE DUKE OF CONNAUGHT, THIRD SON OF QUEEN VICTORIA, TOGETHER WITH TEN PREPARATORY DRAWINGS FOR THE ILLUSTRATIONS, BY THAKUR LAL SINGH, COURT PAINTER TO THE MAHARAJAH OF NABHA OXFORD, 1909**

6 volumes, approximately 350-450 pp. per volume, front flyleaf of vol. 1 with dedicatory inscription by the author, *Presented to His Grace the Duke of Connaught with the Author's respectful compts, Decr. 14th, 1909*, 22 monochrome lithographed plates across all six volumes, nine photographs of religious buildings and people, marbled doublures, crimson morocco gilt bookplates of W. A. Foyle, Beeleigh Abbey, contemporary tree calf, spines with green morocco labels and decorated in gilt, gilt fore-edges, 8vo, 213 x 145 mm.

**together with ten preparatory drawings for the illustrations, depicting the Sikh Gurus, by the artist Thakur Lal Singh, in pencil on paper, gurmukhi identifying inscriptions, Punjab, probably Nabha, circa 1906-1909**

315 x 237 mm. and slightly smaller(16)

£250,000 - 350,000

€290,000 - 410,000

US\$310,000 - 440,000

#### Provenance

The books:

Max Arthur Macauliffe (1841-1913), the author.

The Duke of Connaught, third son of Queen Victoria (1850-1942): presented to him by the author on 14th December 1909 (front flyleaf of vol. I with inscription).

W. A. Foyle (1885-1963), bookseller and founder of Foyle's Bookshop, Beeleigh Abbey, near Maldon, Essex (his bookplate on front doublures), from 1943.



**The six volumes of *The Sikh Religion* are an impressive achievement, as a feat of writing, of comprehensiveness, and of sheer ability to gather material, both historical and textual. It has remained in print since its publication in 1909 and is the most cited text on the Sikh religion in English.**

A summary of the contents is as follows:

Vol. I, pp. 471, Guru Nanak, his life and writings.

Vol. II, pp. 351, the lives and hymns of the second, third and fourth Gurus.

Vol. III, pp. 444, the life of Guru Arjan, the fifth Guru, and his hymns, photograph of his shrine.

Vol. IV, pp. 421, the lives of the sixth, seventh, eighth and ninth Gurus, and the hymns of the ninth, Guru Teg Bahadur, photograph of the Akal Bunga, and the Baba Atal tower, Amritsar.

Vol. V, pp. 351, the life of Guru Gobind Singh, the tenth Guru, his compositions, his stance against idolatry, his epistle to the Emperor Aurangzeb, discussion of the musical measures of his hymns, photographs of the shrine at Fatagarh, Muktsar, the temple at Nander, and an Akali.

Vol. VI, pp. 453, various religious texts, including the *Bhagats* of the Granth Sahib, the life and hymns of Jaidev, and of Namdev, Kabir, and Rav Das, photograph of Namdev's shrine at Ghuman, and of two Sikh holy men, index.

The Preface opens: 'I bring from the East what is practically an unknown religion'. While, crucially, presenting the newness and distinctness of Guru Nanak and the Sikh religion, Macauliffe also made connections and drew analogies between it and Western religion and philosophy. In a lecture given in Paris, he stated that he was 'not without hope that when enlightened nations become acquainted with the merits of the Sikh religion, they will not willingly let it perish in the great abyss in which so many creeds have been engulfed'.

His translation of the Guru Granth Sahib was the first to be accepted by the Sikh community. He had begun to publish parts of his work as he went along as early as 1897, and in 1900 his partial translation of Sikh scripture was published as *Holy Writings of Sikhs*, in which he had been assisted by Pratap Singh Giani, a Sikh scholar. He also acknowledges in his preface his debt to the Rajah of Nabha, Sir Rajinder Singh, the late Maharajah of Patiala, Rajah Ranbir Singh, the Rajah of Jind, and Sardar Ranjit Singh of Chichrauli. The Rajah of Nabha, in particular, for instance, 'has at considerable expense caused the thirty-one Indian rags, or musical measures, to which the hymns of the Gurus were composed, to be written out in European musical notation by a professional musician whom he employed for the purpose' (preface, p. xxvi). But it was to be sixteen years from his resignation from the Civil Service until the final publication of his magnum opus.

For a good account of Macauliffe's work and career, see Harbans Lal, 'The Western Gateway to Sikhism: the life and works of Max Arthur Macauliffe', in K. Brown, *Sikh Art and Literature*, London 1999, pp. 129-142.





### THE DRAWINGS

Thakur Lal Singh was court painter to the Maharajah of Nabha, and his services were loaned to Macauliffe to illustrate *The Sikh Religion*. Macauliffe notes this contribution in his preface (p. xxvii).

Guru Nanak is depicted, as almost always, seated with his faithful retainers Bala and Mardana. Guru Angad is seated with the Guru Granth and a pupil (as illustrated in the book). Guru Amar Das, the third Guru, is shown seated at a window watching the construction of Amritsar and the Golden Temple (as in the book). Guru Arjan also appears with the Guru Granth, but with the Golden Temple seen in the background (illustrated in the book). One is pounced for transfer, indicating that the drawings were very much intended for practical use. They are, however, well-composed and well-drawn works of art in their own right - and striking images of the Ten Gurus.

For a painting of a stallion and its groom (probably based on a photograph), inscribed 'the work of Lal Singh the painter', and dated Samvat 1940/AD 1893, see D. Mason (ed.), *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, Philadelphia 2001, pp. 206-207, no. 89. An equestrian portrait of Rajah Ajit Singh by an artist, Lal Singh, perhaps the same man, was sold at Christie's South Kensington, *Indian and Islamic Works of Art and Textiles*, 15th-16th April 2010, lot 532.

For more on the artist see also: K. Brown, *Sikh Art & Literature*; S. P. Srivastava, *Art and Culture: Heritage of Patiala*; A. C. Aryan, *Punjab Painting*, Patiala 1975; M. Hasan, *Painting in the Punjab Plains*, Lahore 1998, p. 165.



### THE DUKE OF CONNAUGHT

Prince Arthur, Duke of Connaught and Strathearn (1850–1942), was the seventh child, and third son of Queen Victoria. He served as an army officer in South Africa, in Canada in 1869, Ireland, and in Egypt in 1882. He was in India from 1883-85 and then again from 1886 to 1890. He was the first Royal Duke to be given a command in India (divisional commander of the Bengal Army at Meerut). During his second tour he was Commander-in-Chief of the Bombay Army. In January 1903, the Duke and Duchess represented the new King, Edward VII, at the 1903 Delhi Durbar to celebrate his accession, and travelled widely in India while there. He was Commander-in-Chief in the Mediterranean from 1907 to 1909, though had to resign due to the machinations of Lord Kitchener.

It is tempting to think that Macauliffe presented the volumes as a result of the time the Duke had spent in India, and because of his affection for that country and its people. The Duke learned Hindustani on his first voyage there and in September 1884 passed the exam in the subject (admittedly in the lowest grade possible). By the time he left for England in March 1890, after his second tour, he spoke enough Urdu to be able to address his troops. There does not appear to be any direct evidence that the Duke had connections

Presented to  
His Grace the Duke of Connaught  
with  
the authors respectful compliments

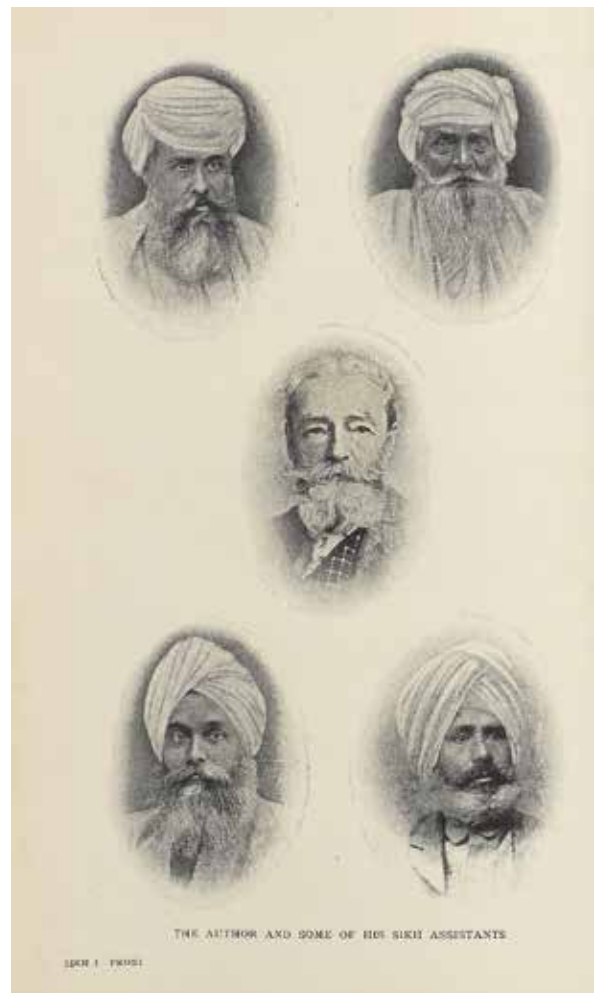
Dec 14, 1909.

Macauliffe's dedication to the Duke of Connaught in volume I

with Sikhs in particular: during his travels and postings he visited the Northwest Frontier and Peshawar; was at Lahore in 1886, where he met the Maharajahs of Kapurthala, Jind, Faridkot and Nabha (this last perhaps of significance for us); met the Maharajah of Patiala in 1889; and came across Sikh regiments while at Agra. But he seems thoroughly to have enjoyed his service in India, and perhaps as a result valued the work of the artist Horace van Ruith, whose Bombay studio the Duke had visited in late 1886. That same year van Ruith had taken part in the Colonial and Indian Exhibition in London, opened by Queen Victoria, where he displayed a number of paintings with Indian subjects. The Duke wrote to the Queen of van Ruith that 'no man understands the peculiar characteristics of Indian life better than he does and he is a very clever artist.' (quoted in N. Frankland, *Witness to a Century: the Life and Times of Prince Arthur, Duke of Connaught 1850-1942*, London 1993, p. 139). This sentiment perhaps does more than anything else to illustrate his feelings towards, and knowledge of India.

#### MAX ARTHUR MACAULIFFE (1841-1913)

Macauliffe was born in Limerick, Ireland, and was educated at Queen's College, Galway. He joined the Indian Civil Service in 1862 and was posted to the Punjab in 1864, becoming a deputy commissioner at Ferozpur in 1882 and a divisional judge in the same district in 1884. Born a Protestant, he converted to the Sikh religion (while not adopting its external signifiers) and resigned his position in the ICS in 1893. At the time he was derided by his employers for having 'turned a Sikh'. He lived at Amritsar and soon became deeply interested in the Sikh religion. Between 1875 and 1881 he published four articles on Sikhism in the *Calcutta Review* and had begun to learn the languages of the Guru Granth Sahib.





## ‘I bring from the East what is practically an unknown religion’

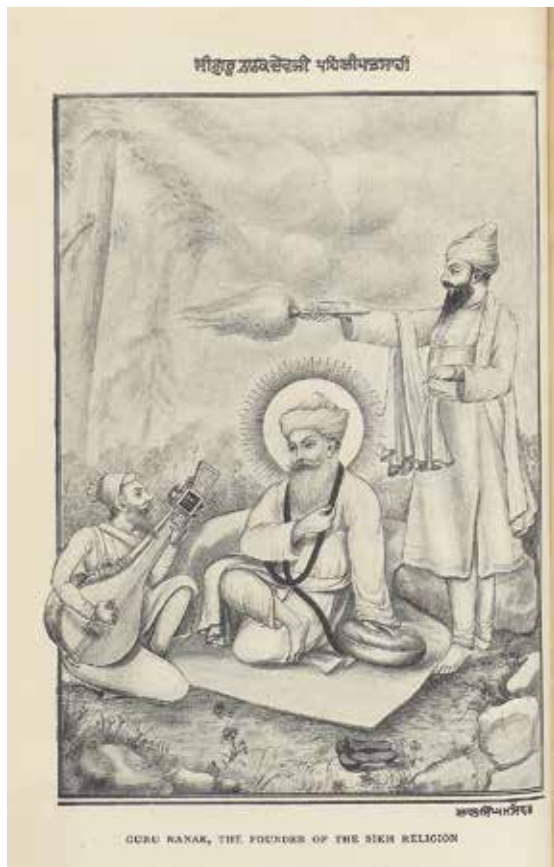
The India Office had commissioned a German missionary and scholar, Dr Ernest Trumpp, who had learned Arabic, Sanskrit, Hindi and Sindhi, to translate the Granth into English, but the partial translation (Trumpp had given up after seven years in despair), which appeared in 1877, was unacceptable, indeed offensive, to many Sikhs. Macauliffe undertook a new translation with the encouragement of Sikh scholars and other figures in the community. He received financial assistance from Rajah Bikram Singh of Faridkot, as well as Rajah Hira Singh of Nabha, Maharajah Rajinder Singh of Patiala, Rajah Ranbir Singh of Jind, amongst others. Though he saw his labours as serving the political interests of the Sikhs, he by no means saw them as anti-imperial. He saw the Sikhs as potential allies for the British, in a pamphlet with the significant title *A lecture on the Sikh religion and its advantages to the state*.

He employed *gianis* (professional interpreters of the Sikh scriptures) to help him. In an unprecedented decision, Macauliffe asked that the completed work be scrutinised by a committee of Sikh scriptural scholars, who suggested various emendations and gave it their seal of approval, both linguistic and theological. As well as translating the Granth, he decided to include biographies of the ten gurus of Sikhism and of the Bhagats, the Sant poets whose works also appear in the Granth. When he completed his work, he moved to England, accompanied by his great friend and adviser, Bhai Kahn Singh, the celebrated Sikh scholar, who helped him correct the proofs of his book. In 1909 the Clarendon Press, Oxford, published Macauliffe's *The Sikh Religion*.









Macauliffe, who was unmarried, died in West Kensington, London, on 15 March 1913. His personal assistant remarked in his memoirs that on his death bed, MacAuliffe could be heard reciting the Sikh morning prayer, Japji Sahib, ten minutes before he died. The Sikh Educational Conference passed a vote of condolence and the Sikhs of Rawalpindi set up a Macauliffe Memorial Society to raise funds to establish a library in his memory, but the amount collected was insufficient. Among those who subscribed, and sent a letter of support, was the Lieutenant-Governor of the Punjab, Sir Michael O'Dwyer. The money was eventually given to Khalsa College, Amritsar, to fund an annual Macauliffe Memorial Medal for the best student in Sikh theology and history. The medal is still awarded on an occasional basis. (Partially adapted from the *Dictionary of Irish Biography*).



#### WILLIAM FOYLE

William Alfred Westropp Foyle (1885–1963) was a British bookseller and businessman who co-founded the famous Foyle's bookshop on Charing Cross Road (where this cataloguer briefly worked in his twenties) in 1903 with his brother Gilbert Foyle. In 1943 he bought Beeleigh Abbey, a 12th-century monastery on the River Chelmer at Maldon, Essex. Although Foyle had collected books from an early age, it was at Beeleigh Abbey that he was able to house the books properly, forming one of the largest English private libraries of the 20th century. From 1963 to 1999 Christina Foyle lived at and maintained the Beeleigh estate. In July 2000 the library was sold at auction by Christie's.

ਸ੍ਰੀ ਗੁਰੂ ਅਮਰਦਾਸ ਜੀ ਦੀ ਸਹੀ ਪਾਤਸ਼ਾਹੀ



ਗੁਰੂ ਅਮਰਦਾਸ

GURU AMAR DAS

ਸ੍ਰੀ ਗੁਰੂ ਅਰਜਨ ਦੇਵ ਜੀ ਪਾਤਸ਼ਾਹੀ ਪੰਜਵੀਂ



ਗੁਰੂ ਅਰਜਨ ਦੇਵ

GURU ARJAN READING THE GRANTH SAHIB

ਸ੍ਰੀ ਗੁਰੂ ਅੰਗਦ ਸਾਹਿਬ ਜੀ ਪਾਤਸ਼ਾਹੀ ਦੂਜੀ



ਗੁਰੂ ਅੰਗਦ

GURU ANGAD AND A PUPIL

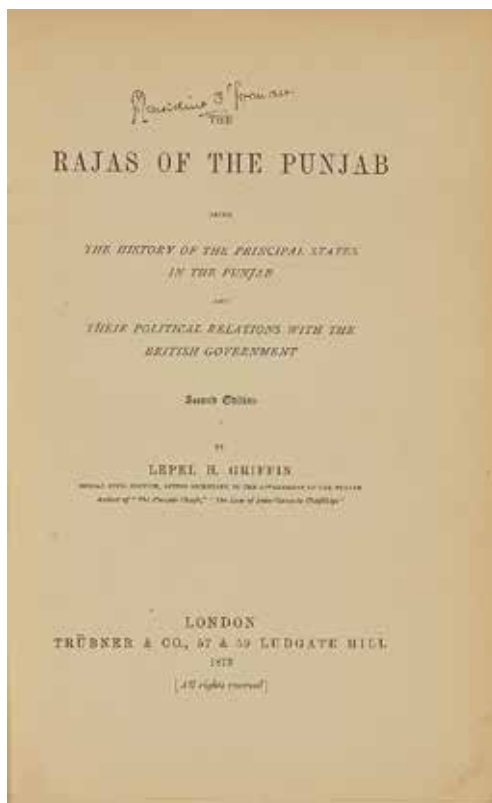
ਸ੍ਰੀ ਗੁਰੂ ਰਾਮਦਾਸ ਜੀ ਚੌਥੀ ਪਾਤਸ਼ਾਹੀ



ਗੁਰੂ ਰਾਮਦਾਸ

GURU RAM DAS RECEIVING HIS DISCIPLES





196

196 •

**LEPEL H. GRIFFIN, *THE RAJAS OF THE PUNJAB*  
LONDON, TRUBNER & CO., 1873**

second edition, full title *The Rajas of the Punjab, being the History of the Principal States in the Punjab and their Relations with the British Government*, bookplate of William Wallach, 4 Temple Gardens, London, brown cloth gilt  
250 x 170 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The subjects dealt with are: the Patiala State, the Bhadour Chiefship, the Minor Phulkian Families, Jhind State, Nabha State, Kapurthala State, Faridkot State, and Mandi.

Lepel Griffin (1838-1908) served in the Bengal Civil Service, and was Acting Secretary to the Government of the Punjab at the time this book was published, and later Chief Secretary (1880). He was the author of a number of books on the Punjab, and also collaborated with the Indian photographer, Lala Deen Dayal.

197 •

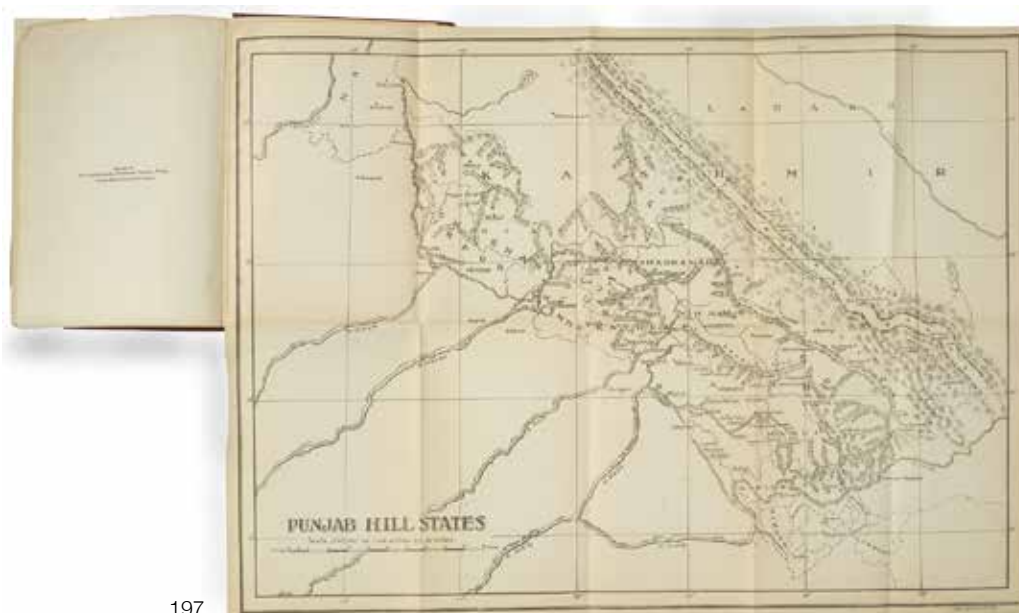
**J. HUTCHISON AND J. PH. VOGEL, *A HISTORY OF THE PANJAB HILL STATES*, 2 VOLS.  
LAHORE, PRINTED BY THE SUPERINTENDENT OF GOVERNMENT PRINTING, 1933**

2 volumes, first edition, fold-out map in vol. 2, brown cloth  
250 x 190 mm.(2)

£1,500 - 2,000

€1,800 - 2,300

US\$1,900 - 2,500



197

198

**A GROUP PHOTOGRAPH OF PUNJAB RULERS SEATED WITH SIR DENNIS FITZPATRICK, LIEUTENANT-GOVERNOR OF THE PUNJAB, AT A LAHORE DURBAR LAHORE, DATED OCTOBER 1894**

albumen print laid down on card, contemporary handwritten caption  
*Sir Dennis Fitzpatrick and Native Chiefs, Lahore Durbar, 1894*  
 photograph 210 x 278 mm.; card 245 x 300 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The sitters include Maharajah Hira Singh of Nabha (third from left), Maharajah Rajinder Singh of Patiala (fourth from left, next to Fitzpatrick), and Maharajah Jagatjit Singh of Kapurthala (second from right).

Sir Dennis Fitzpatrick (1837-1920) was Lieutenant-Governor of the Punjab between 1892 and 1897. Though he also served in Mysore and Assam, he began his career in Delhi and in the Punjab just after the Rebellion of 1857.



198

199

**A LARGE PHOTOGRAPH OF MAHARAJAH HIRA SINGH OF NABHA (REG. 1871-1911) SEATED WITH LORD CURZON, THE VICEROY CIRCA 1903**

albumen print laid down on a card album page, verso a later silvered print depicting Government House, Calcutta, probably in the 20th Century  
 photograph 367 x 288 mm.; album page 401 x 303 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

The photograph was formerly part of a Nabha State album in the collection of Walter Clode.

George Nathaniel Curzon, 1st Marquess Curzon of Kedleston (1859-1925), was Viceroy of India between 1899 and 1905. The photograph was probably taken in 1903, the year of the Delhi Durbar (perhaps Curzon's greatest triumph), at which Edward VII was proclaimed King-Emperor.



199

200

**RAJAH WAZIR SINGH OF FARIDKOT (REG. 1849-74) AND MEMBERS OF HIS COURT CIRCA 1865**

albumen print, laid down on a large card album page, handwritten caption *Rajah of Furreedkote & suite*, verso two photographs of Bombay, showing Malabar Hill and the Bay  
 photograph 200 x 250 mm.; photographs verso 160 x 207 mm. and slightly smaller; album page 316 x 427 mm.

£2,000 - 3,000

€2,300 - 3,500

US\$2,500 - 3,700

Raja Wazir Singh (1828-1874) succeeded to the throne of Faridkot in 1849, and during his reign introduced reforms in the land revenue system. During the 1857 Rebellion he co-operated with the British and was rewarded with the title of *Brar Bans Raja Sahib Bahadur* and a salute of eleven guns.



200



201



202

201 •  
**AUTHOR'S PRESENTATION COPY OF *IMPRESSIONS DE MES VOYAGES AUX INDES*, BY PRINCESS PREM KAUR OF KAPURTHALA, 'THE SPANISH MAHARANI', ANITA DELGADO BRIONES**  
**NEW YORK, STURGIS AND WALTON COMPANY, SEPTEMBER 1915**

106 pages, plus 7-page introduction, 16 monochrome plates, inscribed by the author on reverse of frontispiece *Amitiés sincères/ Prem Kaur de Kapurthala/Paris 29.11.1915*, corrections in ink to one word on p. 1, and several deletions and insertions to one sentence on p. 95, apparently by the author, ownership inscription of Louise Dupois [?] on front flyleaf, original purple cloth binding with gilt title on cover and spine  
 195 x 130 mm.

**£1,500 - 2,000**  
**€1,800 - 2,300**  
**US\$1,900 - 2,500**

Anita Delgado Briones (1890-1962) was a Spanish dancer who in 1906 fascinated the Maharajah of Kapurthala, Jagatjit Singh (reg. 1877-1949), when he was visiting Madrid for the wedding of the King of Spain. They married in 1908 in France, and after a Sikh wedding in India, she changed her name to Maharani Prem Kaur. They travelled extensively in both Europe and India and this book was her memoir of the time. When the Maharaja married his seventh wife in 1925, they divorced and Prem Kaur returned to Spain.

For a brief discussion of Maharajah Jagatjit Singh, see A. Jackson, A. Jaffer (ed.), *Maharaja: the Splendour of India's Royal Courts*, London 2009, pp. 130-131.

202  
**A GROUP OF SIXTEEN LETTERS FROM THE MAHARAJAHS OF PATIALA, KAPURTHALA, JIND AND FARIDKOT, TO VARIOUS ADDRESSEES, INCLUDING STANLEY BALDWIN, FORMER PRIME MINISTER OF GREAT BRITAIN, ON VARIOUS MATTERS, INCLUDING THE ROUND TABLE CONFERENCE AND THE CHAMBER OF PRINCES**  
**PUNJAB AND NORTH INDIA, DATED BETWEEN 1931 AND 1941**  
 all typewritten on official letterheaded paper with embossed or printed coats of arms and insignia, with the signatures of the rulers and other secretarial marks and stamps, one printed official form  
 345 x 210 mm. and smaller (18)

**£2,000 - 3,000**  
**€2,300 - 3,500**  
**US\$2,500 - 3,700**

For the full note on this lot, see the online catalogue.





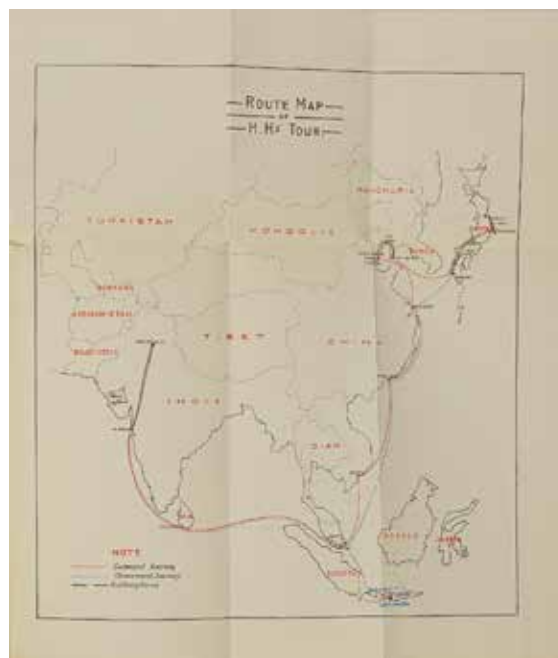
203

203 •  
**A GROUP OF SIX BOOKS AND PAMPHLETS, RELATING TO THE SIKH STATES OF PATIALA, JIND AND NABHA PRINTED VARIOUSLY IN LONDON, DELHI, LAHORE, JIND AND PATIALA, 1923-1944**

consisting of three books and three pamphlets  
*the largest 290 x 220 mm. (6)*

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

For the full note on this lot, see the online catalogue.



204

204 •  
**MAHARAJAH JAGATJIT SINGH OF KAPURTHALA, MY TRAVELS IN CHINA, JAPAN AND JAVA, 1903 HUTCHINSON & CO., LONDON, 1905**

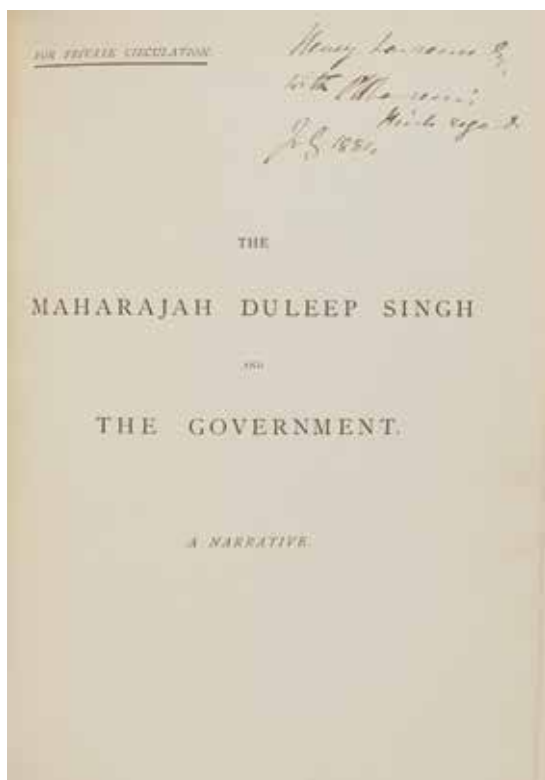
226 pp., 56 plates, photogravure frontispiece portrait of the Maharajah of Kapurthala, one folding map, half-cloth leather gilt, front cover with embossed coat of arms of the Gough-Calthorpe family, the initials S. J. G-C and *Perry Hall Library*, bookplate of the same, marbled doublures and fore-edges  
*225 x 170 mm.*

£1,500 - 2,000  
 €1,800 - 2,300  
 US\$1,900 - 2,500

**Provenance**

Somerset John Gough-Calthorpe, 7th Baron Calthorpe (1831-1912), his bookplate and arms on front cover.  
 Formerly in the library at Perry Hall, Warwickshire, home of the Gough-Calthorpes (demolished 1929).

Maharajah Jagatjit Singh of Kapurthala (1872-1949, reg. 1877-1949) travelled widely during his long reign, and in fact met his fifth wife, Anita Delgado, in Paris in 1908 (see lot 201 in this sale for her memoir). In his preface he talks of his brief trip, and notes that readers may find his description of Japan and Manchuria of particular interest because of the current (1905) Russo-Japanese War. He is sharply critical of the Japanese and Chinese peoples. He also writes about Sri Lanka, Singapore, Saigon, and the Dutch East Indies in general.



205

205 •

**THE MAHARAJAH DULEEP SINGH AND THE GOVERNMENT: A NARRATIVE, PUBLISHED BY THE MAHARAJAH FOR PRIVATE CIRCULATION, AND INSCRIBED BY HIM FOR PRESENTATION TO HENRY WALDEMAR LAWRENCE BALLANTYNE PRESS, EDINBURGH, 1884**

183pp., contemporary dedication inscription on title page, marbled covers, endpapers renewed  
8vo, 235 x 185 mm.

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,500 - 3,700

A rare publication, inscribed by Maharajah Duleep Singh himself for presentation to Henry Waldemar Lawrence (1845-1908), 3rd Baronet, and son of Henry Lawrence, British Political Resident in the Punjab in the 1840s. The inscription reads: *Henry Lawrence, with Maharani's kind regards, July 1884* (i.e. Maharani Bamba Duleep Singh, Maharajah Duleep Singh's wife).

To quote the preface: *The following narrative has been compiled, partly from historical sources, and partly from private information and documents furnished by the Maharajah Duleep Singh. The object of the work is to inform those of his friends who care to know it, the nature of the Maharajah's differences with the Government, and to disabuse their minds of any prejudices which may have arisen from what appeared in print on the same subject about a year ago.*

Part I concerns the history of the Punjab, the reign of Maharajah Ranjit Singh, and events immediately after his death, until 1843. It explains 'the political position of the Maharajah at the time he came to the throne and his title to private estates and landed property in the Punjab, independently of his sovereign rights'. Part II is entitled *The Life and Fortunes of the Maharajah Duleep Singh, and the Annexation of the Punjab*. Part III discusses relations between the Maharajah and the British Government, his guardianship and the treaty of 1849. Several appendices deal with various treaties between the Sikhs and the British.

206 •

**THE HOLY BIBLE, PRESENTED TO JOSEPH SMITH BY MAHARAJAH DULEEP SINGH ON ALL SAINTS' DAY 1863, AND INSCRIBED BY HIM OXFORD, FOR SPCK, 1863**

*The Holy Bible, containing the Old and New Testaments*, King James Version, inscribed by Maharajah Duleep Singh in ink on front flyleaf, and in pencil by Joseph Smith on front doublure, contemporary tooled leather, in modern box  
138 x 85 mm.; box 152 x 108 mm.

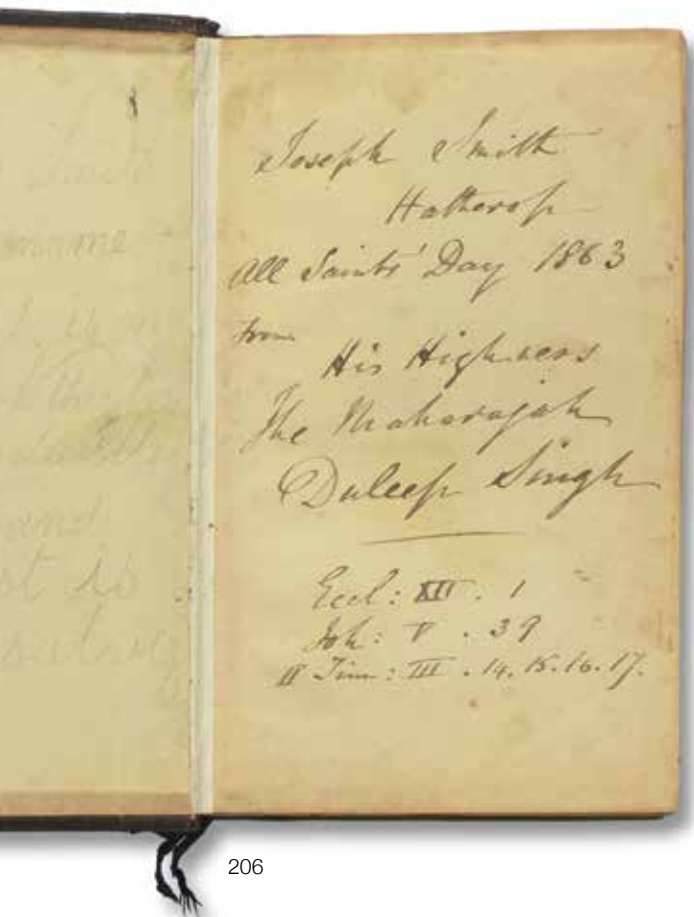
£4,000 - 6,000  
€4,700 - 7,000  
US\$5,000 - 7,500

**Provenance**

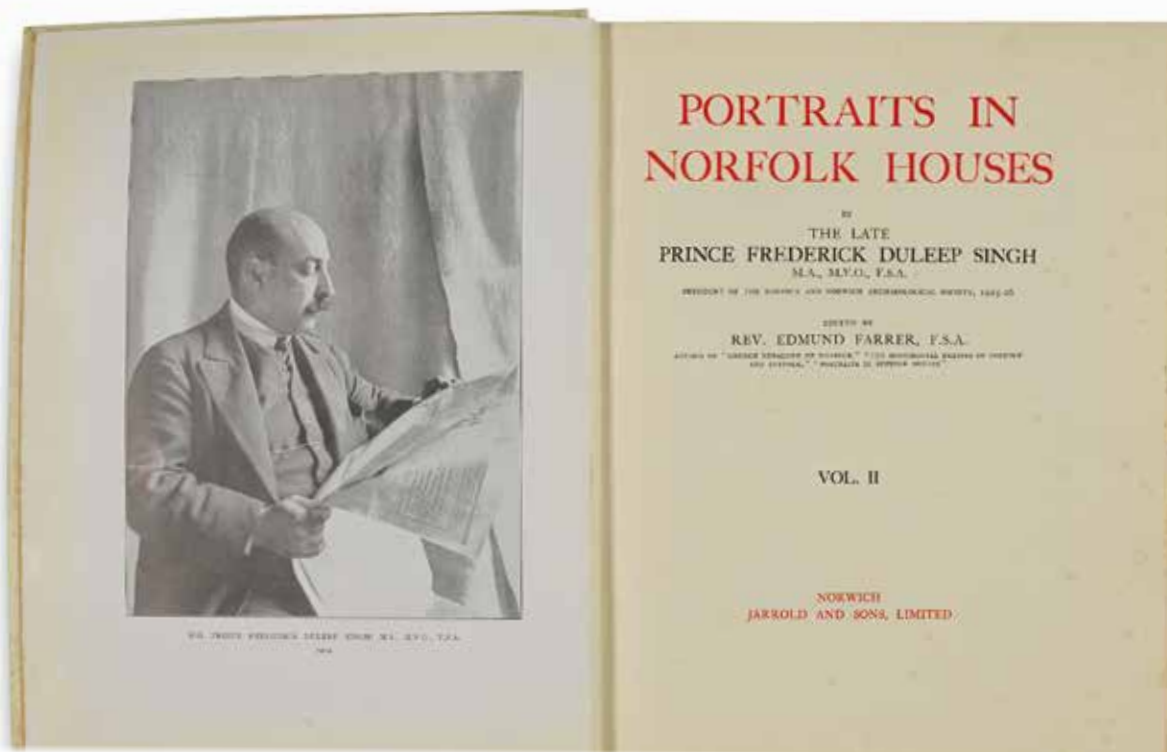
Joseph Smith (b. 1854), a gardener at Hatherop Castle, Gloucestershire (bought by Maharajah Duleep Singh in 1862), and thence by descent.

The Maharajah's inscription reads: *Joseph Smith, Hatherop, All Saints' Day 1863, From His Highness the Maharajah Duleep Singh*, together with the chapter and verse of three passages of significance: Ecclesiastes 12.1; John 5.39; 2 Timothy 3.14, 15, 16, 17.

Joseph Smith's pencil inscription reads: *Joseph Smith is my name, England is my nation, Netherby is my dwelling place, and Christ is my Salvation.*



206



207

**A GROUP OF BOOKS, LETTERS AND EPHEMERA RELATING TO PRINCE FREDERICK DULEEP SINGH (1868-1926) AND PRINCESS BAMBA (1869-1957), DAUGHTER OF MAHARAJAH DULEEP SINGH  
ENGLAND, LATE 19TH/EARLY 20TH CENTURY**

comprising:

**A.** *Portraits in Norfolk Houses*, by the late Prince Frederick Duleep Singh, vol. II only, Norwich, Jarrold & Sons, n.d. [but 1928], pp. 443, no. 115 of 500 copies, photographic frontispiece portrait of Prince Frederick in 1912, biographical preface by Princess Bamba, his sister, numerous plates, publisher's cream cloth, gilt, 293 x 235 mm.

**B.** *Original Papers published under the direction of the Committee of the Norfolk and Norwich Archaeological Society*, Vol. 23, Pt. 1, Norwich 1927, 228 x 147 mm.

**C.** *The Princess Bamba Collection: Antiquities of Sikh Period*, Department of Archaeology, Ministry of Education & Scientific Research, Pakistan, 1961, catalogue, by Dr F. A. Khan, Director of Archaeology in Pakistan, 17 pages, colour and black and white plates, paper covers, 240 x 185 mm.

**D.** *Map of the Punjab and Cashmere, showing the extent of Maharajah Duleep Singh's Territories, owned by Princess Bamba*, W. H. Allen & Co., London, circa 1860, linen-backed, folding, 665 x 708 mm.

**E.** A group of ten letters addressed to Prince Frederick from various correspondents, dated between 1898 and 1917, responding to queries on history, genealogy, portraiture etc., presumably as part of his antiquarian research relating to Norfolk, including two envelopes embossed with the Duleep Singh crest

**F.** *Whitaker's Peerage, Baronetage, Knightage and Companionage for the Year 1913*, initialled CDS at front, entries for Prince Frederick and Prince Victor Duleep Singh on p. 321, blue and mauve cloth gilt, 4to (193 x 130 mm.)

**G.** *The Poetical Works of William Wordsworth*, London, George Routledge & Sons, n.d. [but circa 1894], 4to (190 x 130 mm.), illustrated, inscribed *For Dear Sophie, with Evelyn's best love, April 16, 1894*, visting card of Princess Sophia Duleep Singh, Faraday House, Hampton Court, inscribed *With best wishes for a happy Christmas & New Year*, loose inside

**H.** A silver chamberstick, with marks for London 1908, *T R* for Theodore Rossi, Norwich 8 cm. high; 218 g.(17)

**£4,000 - 6,000**

**€4,700 - 7,000**

**US\$5,000 - 7,500**

For the full note on this lot, see the online catalogue





208 \*

**HUGO VILFRED PEDERSEN (DANISH, 1870-1959)**  
**HEAD STUDY OF A SIKH BODYGUARD TO THE MAHARAJAH**  
**OF BURDWAN**

oil on canvas, signed upper right  
 39.5 x 27 cm.

£5,000 - 7,000  
 €5,900 - 8,200  
 US\$6,200 - 8,700

**Provenance**

With Hallis & Co., Fine Art Dealers, Main Street, Port Elizabeth (now Gqeberha), South Africa.  
 Private collection, South Africa.

For a very similar composition, of almost the same size, a tightly-framed portrait study of a Sikh bodyguard of the Maharajah of Burdwan, see the sale in these rooms, *Islamic and Indian Art*, 25th October 2022, lot 157. For a Sikh figure wearing a different coloured turban, but in a similar composition, see *Islamic and Indian Art Online Sale*, 4th-18th June 2019, lot 85. A similar portrait of the sitter in our painting was with Bruun Rasmussen, Denmark, 27th September 2001, lot 1109.

A group of studies by Pedersen, including two of the same sitter once again, was at Sotheby's, *Exotica: East Meets West, 1500-1900*, 25th May 2005, lot 142: an oil sketch, inscribed *Fyrstelivtjener i Burdwan* (portrait of a servant at Burdwan); and a charcoal study, inscribed *Burdwan India, Livvagt Sergeant*.



209

**A SIKH LANCER ON HORSEBACK  
BY GUILLAUME VAN STRYDONCK (BELGIAN, 1861-1937)**

oil on canvas laid down on board, signed lower left and inscribed  
*Amritsar 1.X.94/.... Sikh/....*  
59 x 49 cm.

£4,000 - 6,000

€4,700 - 7,000

US\$5,000 - 7,500

Guillaume van Strydonck was born in Norway but spent most of his life in Belgium, and studied both there and in Paris. In 1883 he became a founding member of the radical group of Belgian artists, Les XX. He was in India between 1891 and 1896, painting landscapes and figures studies of tradespeople and dancers.

210

**A GOLD-KOFTGARI STEEL ARMGUARD (*DASTANA*)  
LAHORE, EARLY 19TH CENTURY**

of typical form, decorated in gold overlay with floral designs and cartouches, hinged wrist-plate decorated en suite, both with blue thread to upper edges, with chainmail hand-defence, the chainmail decorated in gold overlay with repeated lozenges, all lined with red velvet

*48 cm. long*

**£2,500 - 3,500**

**€2,900 - 4,100**

**US\$3,100 - 4,400**

A pair of gold-koftgari armguards from Lahore dated to the early 19th Century are in the Victoria and Albert Museum, London (Accession No. 3422:1&:2/(IS)).

211

**A SIALKHOT GOLD KOFTGARI STEEL DISH  
NORTH INDIA, 19TH CENTURY**

of shallow circular form with everted scalloped rim, profusely decorated in gold overlay with a central lobed cartouche to the well containing a vase with floral spray, the cartouche on a ground of foliate scrollwork, the sides with further foliate scrollwork, the rim with vegetal designs interspersed by floral motifs, the base decorated in silver overlay with chevrons

*31 cm. diam. max.*

**£2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,500 - 3,700**





210



(inside view)



211

# Bonhams

AUCTIONEERS SINCE 1793



## Islamic and Indian Art Online Sale

New Bond Street, London | 5-15 June 2024

### ENQUIRIES

+44 (0) 20 3988 6365  
gabriella.fernandes@bonhams.com

**A QAJAR UNDERGLAZE-PAINTED  
POTTERY TILE PANEL DEPICTING  
A SEATED RULER WITH COURTIERS**

Persia, 19th Century

**£2,000 - 3,000**

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The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*’ opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### *Estimates*

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### *Condition Reports*

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### *The Seller’s responsibility to you*

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### *Bonhams’ responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere. You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### *Alterations*

*Descriptions* and *Estimates* may be amended at *Bonhams*’ discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

#### *Bidding in person*

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

#### *Bidding by telephone*

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

#### *Bidding by post or fax*

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

#### *Bidding via the internet*

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or [www.bonhams.com](http://www.bonhams.com). Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your



address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you. We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

#### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

#### 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

#### 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus  
27% of the *Hammer Price* from £40,001 and up to £800,000; plus  
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus  
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

#### 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

#### 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

**Bonhams' preferred payment method is by bank transfer.**

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.**

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

#### 10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

#### 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licences please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

#### 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

#### 13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: [wildlife.licensing@apha.gov.uk](mailto:wildlife.licensing@apha.gov.uk)

Applications: [CITESapplication@apha.gov.uk](mailto:CITESapplication@apha.gov.uk)

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deaneary Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

#### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the *Buyer's Agreement*. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

#### 15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that Lots comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

### Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

### Licensing Requirements

#### Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

### Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates*

assume that gemstones may have been subjected to such treatments.

A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- |    |   |
|----|---|
| Y  | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.   |
| W  | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.   |

- A Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- O The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓓ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

\*, †, \*, G, Ω, α see clause 8, VAT, for details.

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

#### APPENDIX 1

##### BUYERS SALE CONTRACT WITH SELLER

**IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.**

**Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.**

#### 1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

#### 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* *Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

#### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

#### 5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

#### 7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

#### 8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

#### 9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source



- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the *Catalogue* for the Sale and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

- Catalogue* for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in *italics*. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

- enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identify checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

## 6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

## 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

## 9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

## 10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot* but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

### 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

**"Additional Premium"** a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

**"Auctioneer"** the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and whatsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

**"warranty"**: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

### SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."



# Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)  
Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

# Bonhams

**The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).**

## Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website ([www.bonhams.com](http://www.bonhams.com)) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from [info@bonhams.com](mailto:info@bonhams.com).

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

## Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

## If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title:	Islamic & Indian Art	Sale date:	21 May 2024
Sale no.	29318	Sale venue:	London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
<b>General Bid Increments:</b>			
£10 - 200 .....by 10s		£10,000 - 20,000 .....by 1,000s	
£200 - 500 .....by 20 / 50 / 80s		£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
£500 - 1,000 .....by 50s		£50,000 - 100,000 .....by 5,000s	
£1,000 - 2,000 .....by 100s		£100,000 - 200,000 .....by 10,000s	
£2,000 - 5,000 .....by 200 / 500 / 800s		above £200,000 .....at the auctioneer's discretion	
£5,000 - 10,000 .....by 500s			
<b>The auctioneer has discretion to split any bid at any time.</b>			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
<b>Please answer all questions below</b>			
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement			
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>		If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>	

**Please note that all telephone calls may be recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

<b>BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.</b>	
Bidder/Agent's (please delete one) signature:	Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**Please email or post the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/23



**Bonhams**  
101 New Bond Street  
London, W1S 1SR

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+44 (0) 20 7447 7447  
[bonhams.com](https://www.bonhams.com)

**AUCTIONEERS SINCE 1793**